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LUITPOLD ST., 24.
BERLIN, W., JUNE 20, 1909.

The second week of the Hermann Gura Summer Opera has been a very successful one. "Tristan and Isolde," "Traviata" and "The Meistersinger" have been added to the repertory. Great interest was aroused by the appearance of Marcella Sembrich as Violetta in "Traviata," yet, owing to the unusually high prices, the house was not completely sold out. Enthusiasm prevailed throughout the evening and the diva met with a cordial reception. She was in good vocal fettle. Historically Sembrich did not rise above the conventional; there are other singers who delineate the part much more interestingly and convincingly. Maikl of Munich, as Alfred, displayed a very good tenor voice and a great deal of temperament. Dawson, of Hamburg, as Germont pere, proved again that the eternal singing of such a role as Alberich unfits the artist for real bel canto, for although Dawson naturally has a good baritone voice, the bloom has been worn off it by his Alberich screeching. There is no lack of variety in the repertory of the Gura Opera. The evening before the "Traviata" performance we heard "Tristan and Isolde," with Heinrich Knotte, of Munich, as Tristan; Madame Leffler-Buckhardt, of Wiesbaden, as Isolde; Fräulein Matzenauer, of Munich, as Brangäne, and Van Rooy as Kurwenal. Star casts are quite the thing now at Kroll's. The production was a very creditable one; true, one could have wished for better horns and better woodwind in the orchestra, and Knotte frequently sang too flat in the second act, but he rose to commendable heights in the last act, when he sang with great fervor. Van Rooy's tone production was a trifle rough, but the part of Kurwenal will bear such treatment. Madame Leffler-Buckhardt proved to be a most worthy delineator of the role of Isolde. Originally, Edyth Walker was billed for the part, but Miss Walker and Brecher, of the Hamburg Opera, who has been conducting with so much success, have left in a rage, because the Berlin critics saw fit to find fault with Miss Walker's singing of Mozart and with Brecher's tempi. Their leaving is unfortunate, for Miss Walker in the big dramatic roles was a great attraction, and Brecher is a very fine operatic conductor, barring his tendency to drag the tempi.

Madame Leffler-Buckhardt's voice is not so powerful as Edyth Walker's, nor is there the intellectual lift to her singing, but she is nevertheless a most sympathetic artist and her Isolde met with universal approval. Fräulein Matzenauer, who made her Berlin debut on this occasion, scored an instantaneous success. The critics for once agreed that she was vocally the best artist of the cast. Her voice sounded full, rich and resonant; it has a very creditable timbre and she interpreted the part with great intelligence and temperament. Fräulein Matzenauer has reason to be proud of her great success, all the more so as she completed her vocal studies in this city under Maestro Franz Emerich. Both the "Tristan" and the "Traviata" performances were ably conducted by Carl Gille, of Vienna, an orchestra leader of great ability and circumspection. The performance was otherwise, too, quite equal to the first. The second performance of "Madam Butterfly," with Pennarini as Pinkerton, made a very good impression, Fräulein Hummel repeating the success achieved at her first performance of the work. "The Flying Dutchman" was given for the third time on Friday evening before a good sized audience, with a change of cast. Van Rooy sang the title role again and Miss Kaschowska took the part of Senta, in which she was also heard at the second rendition of the work. The role of Daland was in the hands of Lordmann, of Dresden, who recently scored a hit as Leporello and Figaro; he proved to be a very worthy Daland, both in his singing and in his acting. Pennarini had been announced for the part of Eric, but at the last moment it was given to Taucher, of Munich, who also sang it in the second performance. Gille conducted as usual with great skill, but he, too, inclined to drag the tempi and beat. "The Meistersinger" performance of last evening was a brilliantly successful one. The cast was a very fine one, including Fritz Feinhals as Hans Sachs, Ernst Kraus as Walter Stolzinger, Fräulein Hummel as Eva,

Lordmann as Beckmesser, Lichtenstein as David, and Lattermann as Pogner. Fritz Feinhals, of Munich, at once found great favor in the eyes of the Berliners; he is a Hans Sachs *comme il faut*, both in point of singing and acting. The other singers, who have repeatedly been heard here during the past two weeks, did full justice to their parts, excepting Kraus, to whom the role of Walter Stolzinger is not well adapted. The opera was conducted by Stransky, of Hamburg, who has succeeded Brecher. Stransky was very successful as an orchestra conductor, having appeared in that capacity at three concerts in Blüthner Hall the past winter. He proved last night that he is equally at home in the opera. Tomorrow Madame Sembrich will appear as Rosina in "The Barber of Seville," and this will be her farewell appearance on the stage in Germany. The house is sold out.

A movement is on foot for the improvement of the position of orchestra musicians in Germany. In a recent meeting at the Musiker-Vereinshaus in Berlin the subject was discussed, and many of the disagreeable features attending this branch of the professional musician's life were pointed out and remedies suggested. Of 50,000 musicians in Germany it appears that only 2,000 have permanent positions in court theaters and orchestras subventioned by different communities, and that only 6,000 have even season positions; the others earn what they can here and there, as occasion offers. Salaries are low, the average



MANAGER HERMAN GURA.

musician earning from 125 to 135 marks, and the rigorous rules regarding forfeits for infringement of contract—the amounts of forfeits in many orchestras being raised far above the conventional sum—make it impossible for the orchestra player to count definitely upon his whole salary; and it is very easy for the conductor to construe an overstepping of contract, the musician being entirely at his mercy in this respect. Keeping up to the high standard of excellence required of him leaves the orchestra player very little time for adding to his income by outside work, and during the holidays he must continue his work in some summer resort in order to keep himself from want. Moreover, to get a hearing in order to obtain an engagement he must defray all expenses for railway, etc., out of his own pocket, nothing being advanced him, and for those who have not season positions this makes the situation very difficult. To relieve these adverse conditions were suggested a universal musician's certificate proving the owner's efficiency, and the enactment of statutory measures regulating hours of work, terms of contract, fines, etc., especially in point of theater orchestras. The Allgemeiner Deutscher Musikerverband, whose vice president was one of the principal speakers at this meeting, pledged themselves to improve every opportunity for bringing about these results.

The Berlin Royal Opera has conferred a signal favor upon the American composer, Arthur Nevin. His opera, "Poia," has been accepted by Count von Hülsen for production for next season. This is the first time, if I am not mistaken, that an American composer has ever had an opera brought out at the Kaiser's institution. The libretto

deals with a beautiful Blackfoot Indian legend. It is of a religious character and tells how an Indian heroically sacrifices himself for his tribe. Mr. Nevin spent some time among the Indians in Montana some five years ago, in order to study the subject and get local atmosphere. I heard him play parts of the opera a year ago at the home of Engelbert Humperdinck, with whom Mr. Nevin studied for a time, and I was impressed by two facts: first, Mr. Nevin has written his opera on broad, flowing, melodic lines, and, secondly, it is clothed in an interesting and modern harmonic garb; here we have a rare combination and one of portentous meaning for the future. Most modern composers eschew melody; this is probably due, however, quite as much to their lack of ideas as to their "moderne Richtung." One thing is sure—the composer who reckons with a great, lasting, popular success must write melody; the public will not have abstruse, mathematical musical problems. A publishing firm in Leipzig, which made a specialty of Max Reger's works, was sold out some time ago, chiefly, I understand, because there was a great falling off in the demand for that writer's compositions. Arthur Nevin, judging from what I heard of his opera, "Poia," is not influenced by Strauss or Reger or Debussy, but he has followed his own natural bent, and has written music that is real music in the accepted sense of the word, but music, too, which is permeated with the modern spirit. Mr. Nevin is a brother of the late Ethelbert Nevin.

The new Vienna Conservatory has founded a vocal "Meisterklasse," of which Madame Cahier, the well known American prima donna and leading contralto of the Vienna Imperial Opera, is to be the head. The pupils who enter this special class will be examined by Madame Cahier and she will also superintend their instruction. She is to have several assistants, so that all of the teaching will be carried on in her own style and under her direct supervision. Mr. and Madame Cahier have gone to Hanköbad, in Norway, to spend the summer. The diva has promised the widow of Johann Strauss to sing the role of Czipra in the performance of "The Gypsy Baron," to be given in Vienna in the fall for the benefit of the Strauss monument.

The Blüthner piano firm presents annually, at this time of year, a grand piano to the best pupil of the Klindworth-Scharwenka Conservatory. The competition for the prize took place in the Conservatory Hall on June 14. It was won by Felix Dyck, a pupil of the class of Prof. Moritz Mayer-Mahr. The members of the jury were Ferruccio Busoni, Dr. Krebs and Conrad Ansoerge.

Allert Best, a very promising young American tenor, who has been studying here for the past two years with Georg Fergusson, will leave shortly for a brief trip to his home in Salt Lake City. During the months of August and September he is to make a tour of the Northwest as soloist with the famous Tabernacle Choir. He will return in the fall for another year's study with Fergusson. I recently heard Mr. Best sing. He has a beautiful tenor voice of genuine lyric quality, and the way he uses it reveals not only splendid schooling but also natural musical aptitude of a superior order and a large fund of temperament. He will undoubtedly make a career as an operatic tenor.

The first two recitals of Vernon Spencer's second series of pupils' performances were given at the American Women's Club on June 14 and 17, in the afternoon. At the first one Miss Lorraine Laliberte, of Montana, played one of Bach's "English" suites, MacDowell's four virtuoso studies, a suite in G minor by Backer-Gröndahl, Arensky's G flat etude, Heymann's "Elfenspiel," and Reinecke's B minor concerto; and at the second one Viola Craw, of Grand Rapids, Mich., performed the Schumann "Davids-Ländlerchen," six Chopin mazurkas, "Cortege" and "Deux Arabesques" by Debussy, Sgambati's "Vecchio Minnetto," and Liszt's "Eglogue" and "Caprice d'après Paganini." Both young ladies did credit to themselves and their teacher. Miss Laliberte is a very gifted young girl of eighteen summers, whose naturally musical instincts are on a par with her unusual pianistic aptitude. Her finger work was crisp and clear and her touch was sympathetic. Of course, the young girl still has much to learn, for which further study is required, but it is not the intention of Mr. Spencer to show off finished pianists, but merely to show what his pupils are doing. Viola Craw made a very pleasing impression, especially with works like the Chopin mazurkas, which she gave with a certain characteristic capriciousness. She has an elegant manner of playing, and in the Paganini caprice she displayed an excellent finger technic. She is musical and she has instrumental ability of a superior order. I noticed marked improvement in her playing in many respects since she has been working with Mr. Spencer.

Very successful appearances have recently been made by Helen Lewyn, the gifted young American pianist, at Bad Nauheim, with the Winderstein Orchestra, and at

Baden-Baden, with the Baden-Baden Symphony Orchestra. At the latter place several members of the Court were present, and the Princess Amelie zu Fürstenberg congratulated the young pianist heartily and predicted that she would become known as a Chopin player.

"Was fauss der Musikstudierende von Berlin wissen?" ("What Must the Music Student Know About Berlin?") is the title of a new book just published by Dr. Richard Stern, of this city. It contains a great deal of interesting and valuable information about musical conditions here, about concert and operatic circles, about conservatories, orchestras, singing societies, chamber music organizations, private teachers, etc. It also gives a list of the principal pedagogues in all branches of music residing in Berlin, their addresses, prices per lesson, etc. As an introduction the little book contains an article entitled "Berlin as a Music City," by Wilhelm Klatte. Students of music will find the book well worthy of their attention.

A most interesting affair was the celebration of the seventieth birthday of Paul Lindau. His home in Berlin was turned into a veritable flower garden. His friends began to come to congratulate him just after midnight, but as Lindau is a good deal of a night owl himself this did not disturb him. They kept coming all day, and the celebration was ended with a big banquet at the Kaiserhof, to which some 400 guests had been invited by the Lindau committee. The most interesting part of the ceremonies, however, occurred at Lindau's house at noon on the eventful day. I never saw so many telegrams addressed to any private individual; there must have been a thousand of them. Paul Lindau is one of the most popular men in literary and theatrical circles in Germany. Among the host of congratulators that thronged his apartment in Charlottenburg I saw Albert Niemann, Friedrich Haase, Von Strantz, Joseph Kainz, Count von Hülsen, Lilli Lehmann, Alfred and Heinrich Grünfeld, Heinz Tovote, Professor Hildebrandt, Ludwig Pietsch and many other well known personalities of this city. Niemann carries his seventy-eight years lightly; he looks hale and hearty. It was he who sang the part of Tannhäuser at the Paris premiere in 1861, and he was the first Siegmund at Bayreuth in 1876. He was the greatest Wagnerian tenor that ever lived. Niemann is seldom seen in society. He and Lilli Lehmann were overjoyed at meeting each other at Paul Lindau's. They both took part in the production of the "Ring" in 1876. I remarked to Madame Lehmann that to my regret I had never heard Albert Niemann, at which she said: "Dann haben Sie überhaupt noch nicht singen hören." A short musical program was rendered. Alfred Grünfeld had come over from Vienna to congratulate his old friend Paul Lindau and to play the piano part in the Schumann quintet. His brother Heinrich played the cello, Messrs. Dessau and Lambinon first and second violins, and Alexander Birnbaum the viola. Although the five musi-

cians had had no rehearsal, the work went remarkably well, Alfred Grünfeld in particular playing with great rhythmic precision. Lilli Lehmann delighted her old friend Lindau by singing Schubert's "Die Allmacht." Many were the presents received by Lindau and among them was a fine large photograph of the Emperor, signed by himself with a few congratulatory words added, a thing His Maj-



EDYTH WALKER,
American contralto.

esty seldom does. The Kaiser sent Intendant von Hülsen to present the portrait of Lindau. Paul Lindau was an intimate friend of Richard Wagner and he takes a keen interest in music. He is one of the best known literary men in Germany and has been director of various important theaters, both in Berlin and in other cities.

ARTHUR M. ABELL.

W. Zemánek is the leader of the Philharmonic Popular Concerts in Prague.

Marguerite Melville's Successes.

Here are some recent Swiss and German press notices of Marguerite Melville's pianistic art:

At the last classic symphony concert Schumann's A minor concerto received a beautiful interpretation at the hands of Marguerite Melville. From the very opening chords the audience was aware that this young brilliant pianist was possessor of a musical temperament quite extraordinary. The second movement was a piece of exquisite delicacy, while the opening and closing allegri, played with wrists of steel and elegant finger dexterity, disclosed rhythmic power, nerve and abandon, which quite carried away the audience. As an encore she gave a most poetic reading of Chopin's G major nocturne.—La Tribune de Lausanne, February 28, 1908.

*** It was as Schumann as possible, full of poetry and that indescribable subtle something which permeates Schumann's music, but which so few artists are ever able to bring out. Needless to say, that she has a technique which overcomes with ease all difficulties and gives unlimited field to her musical imagination. She was justly feted.—Journal Suisse, March 3, 1908.

*** Besides a reliable technic and strength her playing has style and is characterized by beautiful clearness and fine comprehension.—Journal de Genève, December 19, 1908.

A complete conquest was made last night by Marguerite Melville at her recital in the hall of the Obere Museum. *** Chopin's F minor fantasy was a grand performance of a great work, combining poetry, brilliant infallible technic and interesting rhythmic treatment. The success waxed stronger with each number until at the close she was obliged to respond to several encores.—Schwäbische Tagwacht, Stuttgart, December 15, 1908.

Marguerite Melville—a name never before heard in Stuttgart, but which will no doubt soon be widely known. *** In the F minor fantasy of Chopin she reminded us very much of Clara Schumann.—Deutsche Reichspost, Stuttgart, December 16, 1908.

*** An artist of firm individuality and highly finished technic. Her interpretation of Chopin's F dur ballad was something to be remembered.—Bayrischer Kurier, Munich, December 25, 1908.

Tilly Koenen in Riga.

The wonderful power of portrayal through song possessed by the renowned Dutch contralto, Tilly Koenen, enchanted the music loving public of Riga, whose leading paper writes of her as follows:

Tilly Koenen's third and last concert was attended by fully as large an audience as her first two recitals. Her wonderful voice again produced a marvelous effect, especially in the "Allmacht," by Schubert; "Eros," by Grieg, and "The Song of the Wind," by Wolf, and "Cécile," by Strauss. Remarkably wonderful were the renditions of Schubert's "Gretchen at the Spinning Wheel," "Herbst," "Sakuntala," by Sinding, and the "Song of the Wind," by Wolf. In Tilly Koenen's singing everything is equally well portrayed, beginning with the humorous and ending with strongly dramatic. Sorrow, pride, joy, pleasure, childish naivety, solemnity, the pain of despair, sweet peace and burning passion—all these emotions we find in this heaven-blessed artist. Thus are the listeners spellbound and carry away with them a memory never to be forgotten.—Riga Zeitung.

Julius Casper in Berlin.

Julius Casper, the young American violinist, won a decided success at his first Berlin appearance. Appended are two notices showing the very favorable comments of the critics:

The young violinist, Julius Casper, who gave a concert with the assistance of the Philharmonic Orchestra, rendered the Brahms concerto in a manner that proved him to be, both technically and intellectually, quite equal to his difficult task.—Die Musik, Berlin.

In Beethoven Hall we made the acquaintance of the gifted and well-schooled violinist, Julius Casper. Accompanied by the Philharmonic Orchestra, under Dr. Kunwald, he played the Brahms concerto, giving a true, mature conception of the work and revealing both beauty of tone and strength.—Deutsche Tageszeitung, Berlin.

Bohumil Vendler is the composer of incidental music to the Bohemian fairy tale, "Krakonos." The composition was given at Prague not long ago, and was exceptionally well received.

The recent music festivals in Dortmund and Schwerin were unusually successful.

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Madame Norelli's San Francisco Triumph.

San Francisco, Cal., is singing the praises of a newly discovered opera star of the first magnitude who completely captured that city of discriminating music lovers last month, when she appeared at the Princess Theater with the International Opera Company. Before proceeding further, it might be mentioned that about five years ago San Francisco discovered Luisa Tetrazzini, and the city by the Golden Gate also had the honor of discovering the remarkable talents of the late Fritz Scheel, who was afterward the noted conductor of the Philadelphia Orchestra. Many other stars in the firmament of song, musical and dramatic activity have won their first American laurels in the California metropolis, and this diversion is merely to draw attention to the fact that success in that city means more than a mere minor triumph.

Now to continue with the story under consideration: Madame Jennie Norelli, the fascinating Swedish prima donna, made her bow in San Francisco on the evening of June 15 as Violetta in "La Traviata." The critics of San Francisco recognized at once that a great artist was before them, and the appended criticisms from the three leading morning dailies, The Call, Chronicle and Examiner, of June 16 will be read with interest by the many admirers of the gracious and lovely vocalist:

It was a Swedish nightingale who made the second night of the International opera season as memorable as the first. She must have been born with a pretty name that Grieg might have put in a song, one that surely echoed across some picturesque fjord, but some time, perhaps when her operatic career began, it became Norelli.

When she appeared last evening as Violetta in "La Traviata" her blond face of the North did not fit the name. Later, at the end of the first act, when a floral lyre, all beautifully beribboned, was passed over the footlights, the legend it bore showed that the Swedish people still claimed her for their very own. The compliment was from the Swedish Singing Society.

Madame Norelli has added to the musical annals of San Francisco a Violetta that will always be remembered. Her voice, sweet and absolutely obedient to her intelligent will, encompassed the heights and depths of the roll with absolute ease; she has temperament enough and to spare, and the most exacting critic of sunny Italy could find no fault on that score. Although above the average height, she is essentially graceful and always an actress. In short, she was a real surprise. Her voice unfolded in color beauty as the plot progressed. The joyous trilling that told of the fleeting tone was in striking contrast to the sorrow of enforced parting, and finally to the tragedy of hopeless sickness and death.

It is not often that a coloratura voice can express every subtle emotion, but this gift belongs to Madame Norelli. One bereft of sight could follow the story of the tragedy, her voice is so meaningful, her singing so artistic. The scene between Violetta and Alfredo's father was particularly fine.—San Francisco Call.

La Traviata, ever a welcome vehicle for the art of coloratura sopranos, brought into great favor last evening at the Princess Theater Jennie Norelli, one of the most pleasing Violettas imaginable.

The Swedish prima donna proved a finished and accomplished artist, and one of unusual good taste and intelligence in all respects. She sang the brilliant role with a beauty of tone and loveliness in the coloratura passages that almost won back to the older fashioned melodious operas those who are leaning toward the newer schools of writing.

Her voice might be called almost birdlike in quality, so sweet is it throughout. It is not a big voice, nor yet one which thrills as much as some of greater timbre, perhaps. But unlike them, it never falls upon the ear and is always pleasing. In the coloratura passages Norelli was at her best, and with the first brilliant vocal passages it was evident that here is a voice seemingly designed by nature for just such music.

In that closing scene of the first act in which Verdi has given lyric artists every chance in the world to conquer an audience, Norelli was nothing less than great. She sang with a brilliancy

totally unexpected even by those who had expected the most of her. Her trills are wonderfully beautiful, and not the dry, indeterminate mixture of sounds of which even good artists are guilty. Her runs are pure and her high notes clear and sweet. As high as D above high C she soared with ease and in perfect pitch.

And of her ability as an actress much should be said in praise. She is very graceful and acts with a spontaneity not always found to be a talent of grand opera singers.

Norelli received the ovation which she so justly deserves and was called several times to bow to the wealth of applause which greeted her. Nor did her many loyal friends in the Swedish Singing Society forget her. In remembrance of her appearance here with them two years ago in concert, they presented her with a large floral offering.—San Francisco Chronicle.

Last night's particular star at the Princess, when Verdi's melodious "La Traviata" was presented to the second big audience of the week, was Madame Norelli. This is the Scandinavian prima donna, the leading coloratura soprano of the organization. She is a large woman, tall and good looking, with luxuriant blonde hair and decidedly of the Swedish type. Her voice is not a big one, but it is sweet and musical, fascinating, rather than compelling, tender and soothing, rather than thrilling.

When she appeared on the stage at the beginning of the first act the audience seemed to be instantly attracted by her superb stage presence. The admiration grew with every tone that was produced by the stately soprano, and when the familiar "Ah, Fors é Lui" was reached the listeners could hardly wait for the opportunity to come in on the last notes with a tremendous burst of applause and a prolonged encore demand.

M. Amadi was the Alfredo with whom Norelli shared the stage in the scenes for soprano and tenor in the beautiful first act of the opera. He sang in voice that was pleasing, but not brilliant, and he could not prevent the attention of the hearers from being centered on the lady from Sweden.—San Francisco Examiner.

The Lhevinne's En Route.

The accompanying photograph was taken by Mr. Kurzman, the banker, and represents Josef Lhevinne, Mrs. Lhe-



JOSEF LHEVINNE, MRS. LHEVINNE AND THEIR CHILD ABOARD THE STEAMER.

vinne, and their child, aboard one of the ocean greyhounds, bound for Europe. They had an exceptionally smooth passage and enjoyed the trip immensely. Lhevinne played on board for the benefit of the Sailor's Fund, and realized a handsome amount for that charity. The Lhevinnes are settled now at Otto Erich Strasse, No. 4, Wannsee, near Berlin, where the famous artist intends to resume his classes for the summer.

At Graz, a memorial tablet was affixed to the house in which Adolf Jensen lived for many years.

E. M. Bowman's Choir Presents "Elijah."

E. M. Bowman's 100-voiced vested choir at Calvary Baptist Church, the Rev. Dr. Robert S. MacArthur, pastor, closed its third season on Sunday evening with a musical service composed of an abridged version of Mendelssohn's "Elijah." A brief service, consisting of choir processional, an ancient Hebrew melody, a responsive reading of some of the texts used in the oratorio, collated by Mr. Bowman for the occasion, and a short address by Dr. MacArthur, referring to the oratorio and the omitted parts especially—the Baal and the Jezebel scenes—preceded the performance of the work. A great audience filled the spacious church and gave rapt attention to the spirited performance. The solo parts were ably sung by Myrta French-Kursteiner, Bessie Bowman-Estey, E. Theodore Martin and C. Judson Bushnell. Their quartet work was especially excellent. Mr. Bowman conducted at the organ and his choir responded sympathetically to his every intimation with regard to attack, phrasing, climax and cadence. At the close, and as Dr. MacArthur was about to pronounce the benediction, a gentleman in the audience arose and requested the privilege of saying a few words. In a few well chosen sentences he expressed the opinion that after having heard the oratorio "Elijah" many times, this performance by Calvary Choir had given him the greatest pleasure of all, and, as a token of his appreciation, he asked the privilege of presenting to the conductor, Mr. Bowman, and his splendid choir a replica in bronze of the well known bust of Mendelssohn in the Louvre, Paris, the same to be mounted on a marble pedestal and placed in the chapel of Calvary Church. A wave of suppressed pleasure passed over the choir and audience at this unusual episode, and Dr. MacArthur on behalf of the choir expressed their thanks. The donor, not a member of Calvary Church or congregation, proved to be Dr. J. Ackerman Coles, of 17 West Thirty-ninth street, a son of the late poet-physician, Abraham Coles. At the valedictory service of the choir, following the oratorio, prizes and honors were bestowed by the conductor on a number of the choir members, and the registrar's report read by S. Raymond Estey, showing that the attendance record for the entire year had reached the highest point ever attained under Mr. Bowman's choir system, now twenty-one years in operation. The highest average was made by the fourth division, winners of the Conductor's Trophy, their record for the year being 99.12 per cent. This is certainly phenomenal. Brief addresses were made by Mr. Bowman, Dr. MacArthur, President Nicholas, Prof. J. Van Broekhoven and Mr. Bowman. The membership of the choir has been about 125 during the past season. It has sung a large number of the best church anthems, hymns, part songs, Gaul's "Holy City," Mendelssohn's "Elijah" and in four performances of Beethoven's Choral (Ninth) Symphony. The choir will hold its reunion September 12.

Christine Miller to Go Abroad.

Christine Miller will sail from New York for Antwerp July 17 on the steamer Lapland. The season just closed has been a very busy one for Miss Miller, and she goes abroad for a short rest. She plans to visit Brussels, Cologne, Frankfurt and other places of interest, returning about the middle of August on the steamer Prince Friedrich Wilhelm. Miss Miller's bookings for next season already include many of the large clubs.

Bella Alten has been reengaged for the Metropolitan Opera, beginning next fall.

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35 WEYMOUTH ST.,
LONDON, W., June 23, 1909.

Last Thursday, at Queen's Hall, Madame Nordica gave her farewell concert, this being her second appearance in London this season. Her program was largely devoted to operatic arias, ending with Brünnhilde's great song from the last act of "Gotterdammerung." This was superbly sung, with all the charm of voice and dramatic intensity for which Madame Nordica is so justly famous. The enthusiasm afterward was a fine tribute to the artist. Recall after recall had been given for all her previous numbers, but after the Wagner excerpt it seemed as if the audience never would stop applauding, and it was not until Madame Nordica came out again and again, and finally the lights were turned out, that the people dispersed. During her stay in London, Madame Nordica has had a number of engagements at private houses, and there are yet others to be fulfilled during this month. After that, with her party, she will go to Paris and later return to America.

Madame Calvé appeared at Queen's Hall last Wednesday afternoon, when a miscellaneous program was given. Assisting the singer were Mr. Bacci, Kennerley Rumford, Paul Goldschmidt, and Mr. Hollmann, cellist. Hamilton Harty accompanied.

At the Royal Court Theater on July 3, the pupils of Blanche Marchesi's Singing Academy will give an operatic performance. Scenes from the following operas will be given in costume: "Carmen," "Lakmé," "Orphée" and "Le roi l'a dit," in French; "The Merry Wives of Windsor" and "Hänsel and Gretel," in German; "Lohengrin" and "The Daughter of the Regiment," in English. The names of pupils taking part, arranged alphabetically, are: Phyllis Archibald, Juliette Autram, Hilda Cave, Vera Freeman, Mollie Kavanagh, Mrs. Laudon Ronald, Josset Legh, Elsa

Lling, Ella Mackinnon, Nora Meredith, Kathleen Moresta (by permission of the Royal Opera syndicate), Marsden Owen, Paola St. Clair, Emmie Tatham and Blanche Tomlin. Arthur Durand has kindly consented to assist, and Charles Moppett, of the Moody-Manners Company, will also take part.

The appearances of many American singers in London have been recorded during the past few years, but it remained for Madame Gardner-Bartlett to make an instantaneous success quite over and above the usual. In her own country home, Madame Gardner-Bartlett is so well known for the work she has done in the past, both as singer and teacher, that it can be a matter of no surprise to her friends and acquaintances that she should have impressed



MADAME GARDNER-BARTLETT.
Whose singing in London made so great an impression recently.

a London audience at once with her fine voice, her remarkable technic, her interpretations, her clear diction, and

her perfect command of her voice and herself. So charming and easy a manner is not seen often; it was a delight to know that nervousness would not interfere with perfect work, and the audience became more and more enthusiastic as the program was sung. Contrary to the usual London program, which is often extended to an unreasonable length, Madame Gardner-Bartlett arranged that she should occupy only a little over an hour in this first recital, as she knew that the exigencies of a busy season prevent people from staying through long afternoon or evening recitals. As it was, her audience remained to the end and would have been glad to have heard further songs. It will be seen from her program that in one group Madame Gardner-Bartlett arranged songs by five of her American friends, songs never heard previously in London, and also sang a group of English songs, which included the names of several American composers:

Waldesgang	Thuille
Liebliche Wangen	Brahms
Rejoice Greatly (The Messiah)	Handel
I Know Not How to Find the Spring	H. H. A. Beach
Bandruith (Song of Spring)	Helen Hopekirk
April Weather	Margaret R. Lang
Bobolink	Theresa H. Garrison
The Answer	Clara K. Rogers
Caro mio ben	Giordani
Non so più (Marriage of Figaro)	Mozart
L'Amour	Benjamin Godard
Soupir	Stern
Baby Moon	Charles Wilbey
Early	Wassall
Little Boy Blue	Nevin
The Snow Man	Whelpley
In My Heart's Land	Dandridge
Norse Lullaby	De Koven
Who Knows?	Clough Leighton
A Little Dutch Garden	H. W. Loomis
Sing! Break into Song	Mallinson

Madame Gardner-Bartlett occupies a unique position in the musical world, for she is a successful teacher as well as singer, and she can demonstrate the method that she teaches, and teach the method that she sings. Already her services have been in demand in London and she has had pupils all the time she has been here, while after her concert it was at once made evident by the many inquiries that she would have a large class if she decided to return to London. Engagements have also been offered her, so that it is quite decided that, all going well, she will be here in the autumn for two or three months. At that time she will give another recital, perhaps more than one, in response to the requests of many people. Critics and audience alike agreed upon the merits of this singer; there was not a dissenting voice, and her future appearances will be looked forward to with great interest. Encores were asked for and given by Madame Gardner-Bartlett the other day, her playing of her own accompaniments to these encores being one of the charms of the afternoon. Her own song "The Rose Guerdon," which she sang for one encore, was also encored, and since the concert she

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has been approached by several London music publishers desirous of publishing the song. Madame Gardner-Bartlett sailed for America this morning on the North German Lloyd steamship Kronprinz Friedrich Wilhelm. After spending a few days in New York, Madame Bartlett will proceed to her summer home in New Hampshire, where she has a large class of pupils.

Among the vocalists who have been engaged for the South African festival concerts is Esta d'Argo, one of the best known of the English sopranos. Miss d'Argo has a voice of great sweetness, which she has had well trained, and her artistic work is much admired here. There is no doubt that in South Africa she will have a hearty welcome and establish herself as thoroughly in the hearts of the music loving public as she has done in England. Festival concerts will be given at Capetown, Durban, Johannesburg, Pretoria, Kimberley, Bloemfontein, East London, Port Elizabeth and Pietermaritzburg. At each of these cities miscellaneous concerts will also be given. The works to be sung include "Elijah," "Messiah," "St. Paul," "Hymn of Praise," Gounod's "Faust" and Pjérné's "Children's Crusade." The other artists from England for this tour are Lloyd Chandos and Albert Archdeacon. The first concert takes place at Capetown during the second week in July.

The King and Queen, the Prince and Princess of Wales and other members of the royal family are the patrons for the concert to be given by the gentlemen and children of the Chapel Royal this week.

Francis Macmillen, who has had a very successful season in London, is giving his final recital on the evening of the 29th when the principal number on his program will be the Ernst concerto. Altogether Mr. Macmillen has played fifteen concertos this season. In September he will open his tour in the Provinces, and after that is ended he goes to the Continent for important engagements in Germany, Italy and France.

The "Ode to Discord," by Sir Charles Villiers Stanford, is to be repeated at the last concert of the New Symphony Orchestra, the sixth in the series. Francis Macmillen will be the soloist at this concert, having been engaged to play the Max Bruch concerto.

Kitty Cheatham, fresh from triumphs in several of the large cities of the Continent, is again in London, and on Monday afternoon charmed a large audience with her subtle art. As usual, her program included a number of songs written specially for her, the majority of them being in manuscript. Several of these were sung for the first time in London, and the program was largely made up of new music, although some of the old favorites were given "by request."

Elena Gerhardt's final concert of the season was a success in more ways than one, for, following a precedent recently set, the prices for seats were considerably lowered,

with the result that Queen's Hall was filled. In fine voice Miss Gerhardt sang a program full of interest and was recalled many times during the evening with enthusiastic applause. Her program was for the greater part in German, but she introduced a new feature by singing three English songs at the end, "Mother o' Mine," "Night Voices" and Tosti's "Good-bye"—most appropriately the latter as she was saying good-bye for a year to London. Benedetto Marcello's "Il mio bel fuoco," Gluck's "O del mio dolce" were the two Italian numbers, after which followed four of Schubert's songs, including the "Erlkönig." Six songs by Brahms made the second group, while for the third Strauss, Hugo Wolf, and Bungert contributed the German examples, with the three English ones mentioned



MAX REGER'S LATEST PICTURE.

above. The accompaniments were played by Arthur Nikisch.

The City of Rome Children's Opera Company began a season at Terry's Theater last Monday. This company is composed of children specially selected from the most musical in the south of Italy. Messrs. G. and A. Billaud undertake to educate the children, not only in music and acting, but also in general matters. They have masters and teachers for different subjects, who travel with the little ones. On Monday evening "Lucia di Lammermoor" was given, a fourteen year old tenor, Vittorio Gamba, making his debut at that time. The prima donna is Dora Theor, sixteen years old, and she has earned her own living by singing since she was eight years of age. Other operas are announced and much interest is excited to hear these talented children.

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Jacques Thibaud gave a violin recital at Bechstein Hall on Saturday afternoon, when Kreisler and Kubelik were present.

A new violinist appeared at Queen's Hall last week, and made a favorable impression. Mr. Santavica is an Italian from Abruzzi, but is said to live in Paris, where he is well known, and occupies a prominent position.

The first performance of Charpentier's opera, "Louise," which took place last week, called forth columns of criticism and review and opinions. But as the opera has been sung in New York, THE MUSICAL COURIER readers know all about it, and it is only necessary to mention that Madame Edvina, Miss Berat, Dalmores and Gilibert were the principal soloists. Mr. Frigara conducted.

Maude Valerie White was assisted at her concert yesterday afternoon by Madame Conti, Lady Valda Macnell, Gervase Elwes, Paul Reimers, Marcus Thomson, Plunkett Greene, Madame Poldowski, Mr. Simonetti, Beatrice Eveline and Lena Ashwell. The program was not confined exclusively to Miss White's songs, Dvorák, Rubinstein, Schubert, Schumann, and others being represented. Miss Ashwell's recitation was "Elizabethan Love Lyrics," the musical accompaniment by Stanley Hawley, who accompanied her.

Three of Godfrey Nutting's songs appeared in Mrs. Mackenzie-Fairfax's program last Monday evening. They were: "The Garden I Love," "A Man's Hope," a new song in manuscript, and "With You," the latter having an organ obligato, which was played by Easthope Martin. Sir John and Lady Nutting, who are spending the season in London, were interested listeners at this concert.

Victor Benham, the American pianist, gave his second London recital on Tuesday evening. One of his own compositions, a sonata in C minor, was included in the program.

The South Hampstead Orchestra is to give its twenty-third annual concert at Queen's Hall next week, when Kreisler is to play the solo part in Beethoven's violin concerto.

In the Welsh Eisteddfod recently held at Albert Hall, the majority of the prizes were won by the English choirs and singers.

Madame Mariska Aldrich, the popular mezzo of the Manhattan Opera, has been in London for a fortnight, during

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COLUMBUS MUSIC FESTIVAL.

COLUMBUS, Ohio, June 27, 1909.

This is the fifth year for the music festival arranged by the Columbus Oratorio Society, and it has gone off in a highly satisfactory manner. There have been no discouragements save the electrical storm, which greatly depleted the audience at the first concert Thursday night. The expenses were very large and consequently the society is in debt—yet nothing but jubilation can follow so complete an artistic triumph.

The first of the concerts was given by the Steindel Trio. Bruno Steindel, with his excellent and musicianly execution, gave an immensely pleasing group of numbers on the cello, followed by generous encores, and Hago Kortschak gave his one number for the violin offered on the program with such distinct success that two encores were demanded. Ferdinand Steindel, pianist, also drew a goodly share of the honors by his soulful and expressive playing. The program opened with a Mendelssohn Trio and closed with one from Tchaikowsky.

Friday evening was given over chiefly to the oratorio "Elijah." This was sung by the Oratorio Society—about 150 voices—under the direction of William E. Knox. The soloists were Marie Zimmerman, of Philadelphia, soprano; Adah Campbell Hussey, contralto, and Tom Daniels, basso. We have rarely heard a more pleasing singer than Miss Zimmerman, who was substituted at a late hour for Florence Hinkle, who has an attack of laryngitis. Her tones at all times were full of beauty. Before the oratorio began the orchestra played the overture "Leonore," No. 3, Beethoven.

Rather more praise was due for the excellent rendition of "Walpurgis Night," Mendelssohn, that was given at the last concert, Saturday afternoon. The same soloists, omitting Miss Zimmerman, took the solo parts and sang in a delightful manner, with much spirit and fine understanding. The other numbers on this program were Wagner's "Huldigungsmarsch," Grieg's "Peer Gynt" suite, Glazounow's "Valse de Concert" and Chabrier's "Rhapsody Espana," all given by the Theodore Thomas Orchestra. Conductor Stock also graciously added Dvorak's "Humoresque" to the number.

In the second part, the aria from "Louise" was sung by Miss Zimmerman with a round of applause following. This made up the entire list of numbers upon the festival program and closed also the music season in Columbus until September. Even the pupils' recitals are drawing to a close, and Columbus promises to have something of a rest before autumn, a rest that will precede a winter full almost to overflowing with musical treats. ELLA MAY SMITH.

Talented Young Singers.

Owing to the excellent quality of the talent employed and the character of the compositions inviting attention, the annual song recitals given by the more advanced pupils of Florence Mulford are very agreeable experiences for those attending them. At the recital held in Madame Mulford's residence studio, 79 Halsey street, Newark, recently, the assisting students were Malcolm Corlies and the Misses Madeline Corkill, Dorothy Hawkins, Mar-

guerite Uhler, Grace Stetler, Edith Powell, Bertha Brown, Dorothy Miller, Bessie Voickmann, Mabel Sauer, Dorothy Hayes and Helen MacDermid. At no similar recital given in Newark for some time past have so many fine voices been heard. The singers showed that they had profited much by Madame Mulford's intelligent teaching of the vocal method, that she herself illustrates so admirably in her own performance as a church choir and concert singer, and this, coupled with her fine voice, has enabled her to win wide recognition as a vocal artist.

MUSICAL STOCKHOLM.

STOCKHOLM, June 7, 1909.

The Royal Opera has closed for the season with a performance of "The Flying Dutchman."

Albert Raufft ended his first year as opera director. He has met many difficulties on his way from orchestra, singers, chorus and also from the public. It is not sufficient for the chief to be a good administrator, but he ought also to possess a goodly amount of diplomacy to meet the various claims that are put upon him. Erika Wedekind, the Dresden coloratura soprano, who sang here with such remarkable success in May, could not help expressing her astonishment that the Royal Opera performances here are so little attended. The evenings when Wede-



STOCKHOLM ROYAL OPERA.

kind sang the public was numerous, but not for the other performances during her stay. She is not the only foreign artist who has said that. The public at Stockholm (and I think it is the same all over the whole world) wish to hear only the favorites sing; otherwise, the opera house is not crowded. The fights between the director and the personnel may also have lessened the public's interest in this city.

A great deal of thanks is due the members of the opera company from whom Mr. Raufft rented the theater. They intend (from their own means) to pay the orchestra during two years 26,000 crowns each year, so that we may retain our opera performances next season. The members of the orchestra were not at first willing to accept these conditions, but they accepted them later, after they received this ultimatum: "The orchestra is to receive an increase of salary during the two coming years of 26,000

crowns, together with the income of four annual symphony concerts of 1,500 crowns each, or, per year, an increase of 32,000 crowns. If the orchestra will not accept this, no further proposals will be made." Mr. Raufft has also consented to the claims of the male chorus members.

The gifted teacher, Oscar Lomberg, will continue his singing lessons during the summer months, as he has many pupils who will not interrupt their studies. Next winter he will give some performances of opera with his artist pupils. For this purpose "Aida," "Trovatore" and "Faust" have been chosen. The dramatic instruction at Mr. Lomberg's school is given by Emil Linden, for many years a singing member and regisseur at the Royal Opera of Stockholm.

Modest Menzinsky, tenor, is engaged for the Stockholm Opera next season. L. UPLING.

The Ages of Genius.

In a lecture on the "History and Literature of Precocity in Children," delivered before the Royal College of Physicians in London, says Henry T. Finck in the Evening Post, Dr. Leonard G. Guthrie gave some details regarding musicians. Out of forty names collected by Sully thirty-eight showed decided bent for music before they were twenty years of age. Palestrina and Tartini are the two exceptions, but accounts of their lives are legendary. Twenty-nine of the thirty-eight showed musical gifts as young children, the others at about twelve years. Rossini positively disliked music until he was seventeen, probably because he was forced to practise by his parents. Wagner showed no particular leanings toward music until he heard the operas of Weber and the symphonies of Beethoven. Mozart played minuets at four years of age, and was exhibited as a wonder child a year later. Early in his fifth year he composed concertos; at eleven an opera buffa. Mendelssohn began music in his fourth year, and wrote piano pieces six years later. Schubert at eleven played the violin in church, and composed songs. Meyerbeer as a young child could play any air he heard. He performed in public at nine years of age. Hiller did the same at ten years. Spohr played the violin in public at twelve years, and Rubinstein the piano at ten. Méhul was an organist at ten. Liszt played in public at nine years. Schumann composed before he was seven years; Cherubini at nine years; Auber at eleven years; Weber at twelve years, and produced his first opera at fourteen years. David composed at thirteen years, Lotti and Rossini at sixteen years, and Purcell at seventeen years.

The chief musical events of Leipsic during recent weeks were the festival concerts celebrating the sixtieth anniversary of the Arion Singing Society, the single appearance of the "Imperial" Russian ballet company, a production of "The Barber of Bagdad," the first annual meeting of the Richard Wagner Society of German Women, and several concerts of lesser importance and purely local interest. In connection with the Wagner meeting just mentioned, there was held also an exhibition of Wagner literature, Wagner pictures, etc.

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30, RUE MARBEUF (CHAMPS-ÉLYSÉES),
PARIS, JUNE 21, 1909.

At the annual "audition" of the Ecole Marchesi, in Paris, which this year as usual was held in the Salle Hoche, there generally appears one or another pupil looming above the others—be it for voice, technique or style, for grace or stage presence, or sometimes a combination of these characteristics. On the occasion of Madame Marchesi's latest concert, the distinguishing feature was the magnificent work of a brilliant coloratura soprano from Kansas City, Mo., named Louise Rieger. Miss Rieger first appeared on the program in the "Mad Scene" from "Lucia di Lammermoor," singing the aria of this scene with flute obligato in a most finished manner, as she also did the "Air des Clochettes" from "Lakmé." In both these arias Miss Rieger displayed a bell-like purity of voice, absolute truth as to intonation and a wonderful technical dexterity that called forth lively admiration and vigorous applause. Between the two numbers just cited Miss Rieger sang with Coral Baker a duo from "Le Cid," followed by the pretty duo from "Lakmé," both of which found much favor.

Before coming to Paris Louise Rieger had been the solo soprano of Grace Emanuel Church in New York and also of the church attended by President Roosevelt and his family in Washington. This gifted singer was born in Kansas City, Mo. In New York she won a scholarship and for two years following was a student in the National Conservatory of that city, among her teachers being Victor Capoul, later of the Paris Opéra. She also studied with Madame de Serano in New York. In Paris Miss Rieger has been with Mathilde Marchesi two years. It is a pity this artist cannot remain abroad and prepare for an operatic career, as her talents in that direction would seem to fit her for such a vocation; but other duties and home en-

gagements call her back to America, where she will be heard much in concert the coming season. Being well equipped to teach the art of singing, Miss Rieger will devote a certain time to preparing pupils for the stage according to Madame Marchesi's method of voice production, which she is thoroughly qualified to teach.

"Henry VIII," opera by Saint-Saëns, was revived Friday night last at the Paris Opéra, serving, after several postponements, as the re-entrée of M. Renaud. Among the other artists were Félicia Litvinne as Catharine d'Aragon and the young contralto, Mlle. Lapeyrette. The choruses throughout were mediocre or worse. But the music of this opera remains a joy "per sempre."

Loie Fuller, the dancer, as you already know by cable, has signed a five years' contract with the Metropolitan Opera Company, which provides for the appearance of herself and her pupils in New York. This contract is practically a duplicate of that entered into with the management of the Boston Opera Company. The company which "La Loie" (as the French fondly call Miss Fuller) will take to America will consist of fifty girls, who have been under her training for some months. She will take also a lighting equipment in which is incorporated her latest improvements in color effects. There will be also a symphony orchestra which will go with the company on its tour, after the Metropolitan and Boston Opera dates. The manager of this tour through the United States and Canada is M. H. Hanson, of New York.

On June 25, Signora Tetrassini is to arrive in Paris to sing for the first time in this country. The occasion will be the concert which is being arranged in aid of L'Oeuvre de Larue pour femmes tuberculeuses, on June 26, at the Trocadero. Signora Tetrassini will leave immediately after the concert for London, where she is due the following day.

Oscar Hammerstein, director of the New York Manhattan Opera Company, is leaving Paris for home on Wednesday, the 23d inst., aboard the steamship Kaiser Wilhelm. Mr. Hammerstein is smiling, for he has some important things "up his sleeve."

On Thursday, Dr. and Mrs. Spaulding gave a soirée musicale at their home in the Rue Octave Feuillet, which attracted a large assembly of guests. The program was interesting and charmingly interpreted by Madame Duchesne, of the Opéra Comique; Mlle. Foreau, of the Opéra; M. Hennelbains, of the Opéra Orchestra, and the youthful Boston pianist, Aline van Barentzen.

At the Touche orchestral concert of last Monday Emma Banks (a pupil of Wager Swayne) distinguished herself as the soloist of the evening, playing with brilliant effect the Tchaikowsky concerto in B flat minor for piano and orchestra. This concerto was placed between the symphony in D minor of César Franck and the "Capriccio Espagnol" of Rimsky-Korsakoff, followed by Wagner's



LOUISE RIEGER.

"Tannhäuser" overture and march, which closed the concert. Miss Banks scored a tremendous success, receiving abundant and prolonged applause.

Here is a case of "simple forgetfulness"; M. D., baritone, having been engaged about fifteen months ago by one of the present directors of the Opéra and not having made his appearance yet, recently begged one of his friends to recall him to M. Messager's remembrance. At this request the friend went to the director of the Opéra and spoke to him of his protégé in the following manner: "When do you reckon to bring out D.?" "D., who's he?" exclaimed M. Messager. "Why, D., the baritone, whom you engaged fifteen months ago." "I, you mean to say, engaged a baritone fifteen months ago; well, it's quite possible, but I confess to you that I had completely forgotten it."

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Recall his name and address to my mind, please." M. D. will make his debut one of these days at the Opéra, perhaps, if M. Messenger does not again forget!

Paul Brand, who has given some proof of his excellent teaching ability in the past, arranged at the Salle des Agriculteurs an audition of pupils of his Cours d'Ensemble, with the concours or assistance of outside musicians to supply the needed supporting instruments of violin and cello. The second part of his program comprised: (a) "Variations," Schütt; (b) "Impressions" (caprice), Cellier; both for two pianos, by Alexandre Cellier and Jean Verd; second trio, C minor (first movement), Mendelssohn, Roger Bonnières; polonaise (piano and cello), Chopin, Edouard Gendron; second sonata (piano and violin), Schumann, James Whittaker, a young and talented American; second trio, E minor (first movement), Saint-Saëns, Maurice Naudin; "Silhouettes" (suite for two pianos), Arensky, Edouard Garès and Yves Nat. Of these advanced young pianists, four at least—MM. Cellier, Verd, Garès and Nat—are already favorably known to the Parisian public.

The latest Saturday musicale of Delma-Heide at his studio apartments at the Rue Marbeuf (and probably the last for the season) offered a program of variety and interest. Henriette Lewinsohn, a remarkably gifted pianist, aged thirteen and a half, was heard during the afternoon in these Chopin numbers: Etude (A flat), valse (E), nocturne (D flat), ballade (G), Mazurka (A); Schumann's "Au Soir" and Liszt's twelfth rhapsody. Felicie Lyn's brilliant soprano was enjoyed in the "Jewel Song" from "Faust," the "Juliet" valse song, and the air from "Bohème." Mme. Louis de Onativia surprised with her versatile talents as reciter of "Her Letter," by Bret Harte, and an original sketch entitled "The Latin Quarter," later by singing beautifully and playing the piano.

Isidore Braggiotti, the teacher of singing in Florence, has arrived in Paris and is the guest of his father-in-law, Sebastian B. Schlesinger.

DELMA-HEIDE

Pamphlet of Tina Lerner Praises.

There has just been issued from the press a pamphlet containing a comprehensive compilation of Tina Lerner's European and American press comments. The noted Russian piano virtuosa, who appeared in this country for the first time during the past season, won splendid encomiums here and was immediately hailed as an artist of rare attainments along the path of pianistic endeavor. A glance through the pamphlet in question shows what a high plane Tina Lerner has, according to the criticisms therein reproduced, attained to. She will appear in America again next season.

The Grand Ducal Conservatory at Karlsruhe celebrated its twenty-fifth anniversary recently.

Lucy Francisco, One of the Educators of the Middle West.

As director of music at Earlham College, Lucy Francisco takes her place in the front rank of the competent teachers and pedagogues. Coming to Earlham College in 1906, Miss Francisco, by force of character and untiring energy has brought the music department of the college to a standing that competes favorably with the various musical colleges throughout the West.

Miss Francisco is in every way exceptionally well equipped for the work of establishing and carrying to a



LUCY FRANCISCO,
Pianist and educator.

successful issue the musical department of Earlham. For several years, from 1899 to 1906, she was the director of music at Friends University, at Wichita, Kan., an institution but recently organized when she took charge, and not exactly favoring a music department at that time. Notwithstanding the great opposition she met with, Miss Francisco succeeded in building up a strong department, of value and prestige, now one of the features of the curriculum at the University.

As Miss Francisco has said: "The great interest I take in this college work is due, no doubt, to my own college training, as well as my musical education."

Miss Francisco is a graduate of Bryn Mawr College,

of the University of Chicago, and of the University of Wisconsin. Musically, she has had exceptional advantages. After a thorough course in piano with some of the best teachers of her native town, Richmond, Miss Francisco went abroad to study with Xaver Scharwenka in piano, Dr. Hugo Leichtentritt in composition, and Madame Feininger in voice, appearing in June, of the same year, at a public recital at the Klindworth-Scharwenka Conservatory with good success. A second trip abroad found Miss Francisco again a pupil of Scharwenka, of Edgar Still-Kelley in analysis, and Georg Fergusson in voice, with all spare moments devoted to the absorbing of the various phases of musical art in the form of orchestral concerts, opera and recitals.

Miss Francisco has appeared in public on many occasions with great success; she was piano soloist on the program of the Indiana State Music Teachers' Association three consecutive seasons. She is the favorite soloist of Richmond and has any number of splendid press opinions on her various appearances in public. Of an appearance in Wichita, Kan., the Wichita Eagle comments as follows:

Special notice should be made of the numbers played by Miss Francisco Wednesday evening at the Auditorium. These were "Reverie" and Liszt's tenth Hungarian rhapsody, and while the first showed a delicate and beautiful shading of expression, the rhapsody brought out the technical powers of the pianist and proved, as her playing has so often done, that a finer pianist cannot be found in the State.

The Richmond Palladium said on the occasion of an appearance in Richmond:

Miss Francisco is well known to Richmond musicians and they count themselves fortunate to have her again with them and congratulate Earlham College upon having Miss Francisco at the head of its department of music. Her numbers were varied. Schumann's "Papillons" was charmingly given. Chopin's ballad in G minor, however, gave a better opportunity for displaying Miss Francisco's technical ability, which is unusually fine. She responded to the enthusiastic encores of the audience with a melodious little minuet by Scharwenka.

Miss Francisco was at one time a pupil in voice of Elizabeth Clark-Sleigh at her summer school at Sag Harbor, L. I., appearing, while studying voice with Mrs. Sleigh, frequently as pianist on the musical program given at this fashionable summer resort.

Possessing a strong personality and the power to enforce the proper discipline, Miss Francisco is the right woman in the right place, at Earlham College. The possibilities of the West are only beginning to be felt and realized by those not conversant with its active condition, but it requires a specialized temperament to cope with the situation, and Miss Francisco is qualified in every way educationally, musically, and with the ability to bring to a materialized condition the theories and plans of the educator.

Miss Francisco has just opened a six weeks' course at the college, and at its completion will take a well earned rest before the beginning of the school year in the fall.

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BY EDGAR STILLMAN-KELLEY.

When we contemplate the remarkable development of the arts, sciences and industries, during the past century, we experience a keen desire to learn what we can concerning these proud achievements. But in listening to the elucidations of the chemist, the electrician, the aeronaut or the psychologist, we soon find ourselves as much in the dark as ever, unless we chance to be familiar with their respective dialects.* So much time is involved in acquiring these languages within languages, to say nothing of mastering the technical operations which they describe, that the effort of keeping in touch with one's fellow laborers in fields other than his own is disheartening, while the idea of gaining an insight into all grows into an appalling impossibility. When an enthusiastic student is enticed into a few of these foreign fields, he is often fascinated by the novelty of this, or the stimulus afforded by that. But the more he devotes himself to one, the more he slights another, till finally, to prevent a complete dissipation of his powers, he compromises by dropping them altogether, and returning to his own domain. We find, therefore, all along the line, a persistent tendency toward subdivision and specialization.

Time was when men of learning could sound the depths of knowledge and compass all wisdom. Literally what they did not know was not worth knowing, or more strictly and less colloquially speaking, it was not to be learned. Pythagoras was as well informed concerning the music of his day as he was in regard to its mathematics. His statement that all music may be found within the compass of the octave is worthy of a place beside his proposition concerning the rightangled triangle.† Aristotle was for centuries regarded as the great authority on philosophy, mathematics, music, the drama, medicine, etc., etc. The middle ages produced the great scholars and investigators, Roger Bacon and Duns Scotus, while the eighteenth century brought forth Goethe and Von Humboldt, marvels of versatility. But now how changed are the conditions. Not only is one half the world ignorant of the doings of the other half, but their modes of thought are becoming more and more divergent.

It is not alone the differentiation of arts and sciences that renders an all-embracing education impossible. The multiplication of methods for obtaining one and the same result needlessly complicates matters and launches the student on the sea of uncertainty. In the laudable endeavor to perfect the means of imparting information, treatises are prepared of more and more elaborate character. Who is there that cannot recall some bewilderment arising from a change of technology? Some instructors have a special

*Since writing the above, an item has appeared in the Dresden Daily Record stating that the Italian poet, Gabriel D'Annunzio, is at work on a novel in which the aeroplane is to play an important part, and that he has spent much time learning its lingo. It is said that Signor D'Annunzio has enriched the Italian language to the extent of 140 words, derived from the Anglo-Franco-aviation jargon.

†It is claimed that the Chinese, as well as the Egyptians, were familiar with this problem, but as it is always associated with the name of the great Greek it is here quoted in this connection. Similar conventional statements in this article need not be accompanied by their respective refutations.

gift for burdening the student with a plurality of terms, where one should suffice. I know of one individual, who, when a boy, labored with five different text books on English grammar, in no two of which was the same terminology employed. As a result of this muddle, he obtained no clear conception of that art until he was initiated into the mysteries of Latin. But even the beautiful symmetry of this language is rendered less complete by the three systems of pronunciation employed in different schools. It is depressing to think of the energy consumed by a student in transferring his allegiance from one mode to another. Sometimes a compromise happens to be effected, as in the case of an acquaintance who, through a change of residence, was brought under the influence of two systems, and is now going through life with "Roman" nouns and "Continental" verbs! The absurdity of the situation is all the more apparent when we stop to think that it is by no means certain that any modern accent would be intelligible to Caesar or Cicero. The bother with two nomenclatures in chemistry is still fresh in the minds of many. Doubtless similar difficulties exist in other branches of science, but in all probability the most heart breaking instances of the frittering away of the vital powers, due to change of methods, are to be found in the ranks of the music students. How often do we learn of one, who, having acquired a certain degree of proficiency in playing the piano, violin or in singing according to a given system, is compelled to begin anew according to another. Granted that the methods are equally good, the change is always a trial, entails great loss of time, and in cases where the second scheme is an inferior one, the result is sometimes disastrous. If Ruskin claimed that lace was "red with the blood of murdered time," what would he have said of those systems of instruction which involve the expenditure of infinite labor without adequate result?

The sad truth of the motto so often held up before the student, "Ars longa vita brevis," is only too obvious. When Carlyle made his comment on the praiseworthiness of that effort which should cause two plants to grow in the place where only one had formerly flourished, he would doubtless have awarded yet higher encomiums to him who could assure with a given amount of study the retention of two series of facts in a memory otherwise capable of absorbing but one. On hearing the statement that only ten or twelve per cent. of the coal consumed in the furnace goes to drive the engine, one naturally begins to calculate what force might be generated were the remaining ninety per cent., or even half that, to be utilized. It seems sometimes as though a somewhat similar discrepancy existed between the outlay of mental energy and the results obtained. Certain it is that the waste of cerebral fuel is often enormous. Were it only possible to avert this waste we might again see our wise men grasping a group of professions with somewhat of the old time confidence, while the lives of the rank and file would be greatly enriched. Furthermore, as the length of a man's life is virtually measured by its contents, this amplification would practically amount to promotion of longevity.

Without discussing the relative mental and physical capacities of ancients and moderns, the fact that the harbor-

ing of the mental powers will lead to greater achievements than a squandering of the same requires no demonstration. The present epoch is regarded as an age of progress, and certainly we experience many rapid changes. Countless alterations are proposed, some of which are carried through, but many of the new schemes are more troublesome than those they are intended to supplant, vide the orthographic and tariff reforms attempted from time to time. The ultimate desideratum is not the introduction of novelties as such, but the employment of the best, whether old or new. How universally helpful would it be if the spirit of true progress could only become general, that instructors in each and every branch of learning would convene in their respective centers at given periods for the purpose of selecting the very best systems of imparting knowledge. If in each department they would ruthlessly discard all superfluous features, casting overboard all needless ballast, above all reducing multifold methods of doing a given thing to one, thus instituting a system of educational economics, we should enter upon a new era.

This procedure might seem to many like an effort to introduce the methods of despotic monarchies, and truly, if the idea of unification of method were to be advanced on purely commercial lines, there would be great danger of the establishment of an educational monopoly. This would not only be financially prejudicial to the student world, but would tend to annihilate the personal equation. On the other hand, in liberating the educational world from the slavery of multifold nomenclatures and the uncertainties induced by a variety of technical systems; in reducing everything appertaining to a given art to the simplest statement of its fundamental principles, teachers as well as pupils would derive all the greater freedom for the development of their respective individualities.

How important the matter of selection becomes when we confront the many proposals for the betterment of the respective branches of art and science shall be suggested by a few random illustrations from the department of musical theory.

The ever growing complexity of modern harmony and orchestration have so increased the difficulties of score writing and reading that efforts are occasionally made to facilitate matters. A diversity of opinion exists as to what is the most practicable means of treating the transposing instruments. Tchaikowsky writes exclusively for F horns, while Richard Strauss practices and recommends the employment of horns in all keys, in order that the score picture or "Partitur-Bild," as he calls it, may not be marred by a multitude of accidentals. But, no matter which method we adopt, composer and conductor must achieve some daring feats in transposition at times. Max Schillings in his opera, "Moloch," has sought simplification by means of writing for all transposing instruments as though they stood in C, like flute, oboe or violin, leaving the transposition to be done by the executants. This experiment seems a trifle hazardous, although if persisted in practice might render it less so. Singularly enough, the score is not so easy to read as one might think. Indeed it is at first quite puzzling to the reader who is accustomed to transfer the pitch of clarinet, trumpet or horn from what is written to what is intended. Still this may be the beginning of easier times, in regard to legibility of score. Another source of annoyance to many is the employment of numerous clefs. A recent number of a German musical magazine contains an article advocating a reform in this respect. Like many reformers the writer goes to an extreme, namely, the abolition of all clefs except the treble. He indicates the varying pitch of the written notes by numerals, denoting the octave or register implied. This

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certainly seems as though the author of the scheme were going too far. As a matter of fact, one clef is as easy to learn as another. Some years ago, while drilling a chorus in New York, I had some difficulty with an ex-Italian opera singer, a tenor, whose part, as is frequently the case, was written on the violin clef, to be understood an octave lower. He, however, was completely bewildered, as he could only read the tenor clef. In writing scores we might indeed readily dispense with the soprano clef, it being but one line removed from the treble, but it were a pity to abolish the traditional alto and tenor clefs. Not only do they save numerous ledger lines, but they are positively helpful in giving variety to the "score picture," thus enabling the eye to locate the various instruments. An idea of the monotony presented by a page unrelieved by even a lass clef may be obtained by glancing through "Wagner's 'Feuerzauber.'" Here we find several instances, where there are from sixteen to twenty-one adjacent treble clefs. Moreover, in spite of careful bracketing and labeling, one would be quite bewildered were it not for the variety afforded—singularly enough—by the different signatures demanded by the transposing instruments.

(To be continued next week.)

MUSIC FESTIVAL IN DULUTH.

DULUTH, Minn., June 25, 1909.

The May Festival of Music, which was given at the Lyceum Theater, Friday and Saturday, May 28 and 29, by the Minneapolis Symphony Orchestra and assisting soloists, was a brilliant success, and there will be no hesitancy another year in regard to bringing such a musical treat to Duluth. There were good audiences at all the concerts, and the pessimistic ones were surprised that there was no deficit this year. The engagement of the orchestra here was the closing one of a very successful six weeks' concert tour through eight States and into Canada, with a series of over seventy concerts. Owing to the sudden illness of Max Guetter, the first flutist, the programs here were slightly changed, but the musical feast was even then an extremely luxurious one, and Mr. Oberhoffer, director, who is a favorite with Duluth concertgoers, received a warm greeting at each appearance. One of the most pleasant features of the festival was the special matinee for the school children Friday afternoon, and about two thousand were in attendance. The program included the "Wedding March" and "Spring Song" by Mendelssohn, Schumann's "Traumerei" and the "Beautiful Blue Danube," and the alert attention of even the youngest member of the audience showed that the numbers so finely chosen for their pleasure had left their mark. A most inspiring number on this program was the singing of "America" by the two thousand school children led by the orchestra. The concerts Friday evening, Saturday afternoon and evening were attended by large and enthusiastic audiences, and all the programs merited the applause they received. Louise Ormsby, soprano; Esther May Plumb, contralto; Garrett Hedge, tenor; Arthur Middleton, bass; Richard Czerwonky, violinist, and Carlo Fischer, cellist, were the soloists, and their numbers were very much appreciated. Saturday night was devoted to grand opera selections and the program was

excellent throughout. Mr. Fischer, who has many staunch admirers in Duluth, was especially well received, and Mr. Middleton's solo, "She Alone Charmeth My Sadness," from Gounod's "Queen of Sheba," was sung in such an admirable manner that it brought forth an ovation, to which he responded by singing the "Toreador Song." The ensemble work done by the vocalists was also very enjoyable, and two local musicians, Philip Gordon Brown and Walter W. Smith, assisted in the sextet from "Lucia." Of the work done by the orchestra so much has been said in praise of this most excellent organization, there seems but little to add. Especial commendation, however, ought to be given to its wonderful accompaniments, and both the orchestra and its conductor deserve the highest praise for their work in bringing the organization up to its present standard. The time is surely not far distant when it will be known as one of the great orchestras of this country, and Duluth musicians hope at some time in the near future to begin to build one along similar lines.

Mrs. W. B. Fryberger, of Minneapolis, was guest of honor at a musicale and reception at the home of Mrs. H. B. Fryberger Tuesday afternoon, June 22, at which she gave an interesting lecture on the French opera, "Thais," by Massenet. The general outline of the opera was very cleverly given by Mrs. Fryberger, and the music which was used to illustrate the opera was rendered by Elizabeth Bailey, soprano; Mrs. Carl F. Shelden, violinist, and Mrs. Tate, pianist.

Arrangements have just been completed for a series of open air concerts by the full Third Regiment Band of thirty-six pieces, the first one to be given at Lincoln Park Sunday, June 27, under the auspices of the Evening Herald. The band is under the direction of Jens Flaaten, and the program, which is a very attractive one, will include a selection from "Lucia di Lammermoor" and the overture, "Morning, Noon, and Night," by Suppé.

Louise Prosser, pupil of Ruth Alta Rogers, assisted by Florence Hyland, soprano, and Elizabeth Maddox, violinist, gave a delightful recital at the Y. M. C. A. Assembly Hall Monday evening, June 7.

Matilda Landfald presented her pupils in a piano recital complimentary to her teacher, Miss Fulton, at her residence studio June 8. Each number on the program was well rendered and received generous applause from the large audience present.

With the close of the May festival the active musical season in Duluth is practically over. A few more small musical affairs, and the pupils' recitals will probably be given, though a number of the teachers have already closed their studios for the summer. Some of them, however, intend remaining at their work during the summer months, as the weather here is generally cool and pleasant, when other cities are sweltering and extremely uncomfortable.

MABEL FULTON.

Dr. Wolle at South Bethlehem.

Dr. J. Fred Wolle, head of the department of music at the University of California, Berkeley, and who is spending the summer in the East, gave an organ recital in Packer Memorial Church, Lehigh University, at South Bethlehem, Pa., Thursday evening, June 17.

The following appeared in the South Bethlehem Globe of June 18:

Under weather conditions that practically paralysed his last organ recital here four years ago—the rain playing a soft accompaniment on the roof—Dr. J. Fred Wolle last evening gave a recital in Packer Memorial Church, Lehigh University. A good sized audience, comprising music lovers of the Bethlehems and all parts of the Lehigh Valley, were out to hear the man who, as professor of music in the University of California, and conductor of the festivals at Berkeley, is making an epoch in California's musical history, just as earlier he did in the East, with Bethlehem as a center.

Dr. Wolle was in his native town, at his old beloved organ, and about him were "the old, familiar faces," everything to bring back the days of Auld Lang Syne. This peculiarly happy combination of circumstances furnished just the requisite stimulus for Dr. Wolle's utmost effort. And that the result was incomparable every auditor agreed, from the musical judges to the modest lover of music who enjoyed it all without being able to explain why.

The work rendered was aria in G, in the form of a sarabande, by Bach. Dr. Wolle's recital of it was notable in an immediate way because he himself transcribed from the harpsichord for the organ these wonderful Goldberg variations. This was the program he gave with such marked success at the St. Louis Exposition in 1904.

It would be altogether presumptuous to attempt a technical criticism of Dr. Wolle's playing, as well as fruitless for the interest of newspaper readers. This may be said, as the consensus of comment of some of the best qualified judges present, that Dr. Wolle's work was superb in its brilliancy, delightful in the vivacity and humor characteristic of this aria, and impeccable in its technique. One important point: Dr. Wolle is still growing. Those most familiar with his previous work here noted a distinct advance, a setting of the standard still higher in the rare air of really artistic achievement. And it "doth not yet appear" what he shall be.

A few words, frankly not of criticism, but of impression: The sarabande—an old-fashioned dance—forms the basis of Bach's wonderful theme, and in it, as the program put it, "The hardest chains become wreaths of flowers." First the aria is taken, a slow, stately melody, followed by variations. Now these variations, as transcribed and played by Dr. Wolle, were exquisite. They abounded in all sorts of surprises and clever imitations.

The variations were composed, as the program note explained, to dispel melancholy and suffering from the sleepless nights of Baron Kayserling. Kayserling never grew weary of hearing them, as played by Bach's pupil and Kayserling's protégé, Goldberg. As played by Dr. Wolle at St. Louis, the variations held the close attention of a bustling exposition crowd. And last evening their recital by Dr. Wolle caused the hearers to forget the discomfort of occupying cushionless pews for nearly two hours.

There was a figure, for oboe, that made one feel like dancing; and a variation in the style of a flute solo that made one pause to realize that it really wasn't a flute. Delicious is the only word to describe it. In the same manner was the variation in the style of a sonata, beautifully sweet.

The contrasts throughout were most effective. After the lively flute variation and allegro deciso came the canon in the fifth, plaintive and appealing. Then followed the overture, "Maestoso," majestic and full; then the "Capriccioso," with its airy, unexpected turns. In the "Quodlibet" appeared Bach's humor, a droll little melody that Dr. Wolle gave inimitably, worked together with another old melody.

In all of these variations the main idea of Bach was kept before the auditor by Dr. Wolle in masterly fashion. His speed in the trill study seemed limitless. In the closing aria in G the music grew softer and softer and softer, and nobody knew just where it stopped. As Dr. Wolle slipped out from the organ bench a torrent of applause arose. He returned and bowed his acknowledgment and another good-bye to his fellow lovers of music here.

Dr. Wolle prefaced the recital with a Bach chorale, a favorite of his mother's, and after the regular program he played a number of old selections for his friends of Bach festival days, who remained to greet him personally.

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ARRATTE 65, DEKESBURG.
Moscow, June 18, 1909.

Sergei Kussewitzky has planned for the next season eight symphonic concerts, which will be given in Moscow. The programs are published and include the following works: Symphonies—Beethoven's seventh, eighth, ninth, Brahms' first, the "Unfinished" of Schubert, the second of Saint-Saëns, the fifth of Tchaikowsky, the first of Kalinikoff, the seventh of Glazounow, and the third of Scriabine; overtures, symphonic poems, etc.—Beethoven's "Egmont," "Leonora," No. 3; Weber's "Freischütz," Berlioz's "Benvenuto Cellini," "Danse des Sylphes," and "Hungarian March"; Schumann's "Manfred," Liszt's "Les Préludes," Wagner's overtures to "Lohengrin," "The Flying



TSCHAIKOWSKY'S HOUSE AND GARDEN, NEAR KLINN.

Dutchman," and "Faust"; Strauss' "Till Eulenspiegel," Tchaikowsky's "Romeo and Juliet," Rimsky-Korsakow's "Sadko," "The Forest of Korus," "Der Zauber-Lehrling," of Ducas. The orchestra will be under the leadership of Sergei Kussewitzky and Oskar Fried. The concerts are to take place in the large hall of the House of Nobles.

After much traveling at home and abroad Tchaikowsky finally began to grow weary of his endless wandering and thought of settling in some quiet place, under more comfortable conditions. In Tchaikowsky's letter to Madame von Meck (Moscow, January, 1885), we read: "All my thoughts turn toward the realization of my great desire—that of having my own home, and it must certainly be in the country, near Moscow. I find this endlessly nomadic life most unsatisfactory. Cost what it may, I am anxious to have my own home." And he succeeded in finding it in the vicinity of the country town of Klinn, an hour by rail from Moscow. There the house remains in the same state as when Tchaikowsky left it, on October 20, 1893, several days before his sudden and tragic death. Tchaikowsky very soon got accustomed to having his own home.

Like a child, happy with its toys, he was delighted to have his own drawing room, his own silver and table linen, and to receive friends and offer them hospitality. He was not fond of luxury; the furniture of his house was simple, and on himself he avoided all undue expense. He rose early and partook of a modest breakfast. The first book he took up was the Bible, which he liked to read every morning, and then passed on to reading philosophy, especially Spinoza and Schopenhauer. After that the composer took a walk in the park; it was necessary for him to do this, so as to concentrate his thoughts and get himself into working order. On his return to the house he went straight to the small wooden table in his bedroom, where he noted down the inspiration of his genius in those strains which were to float over the world, bearing revelations of his mighty powers. At 1 o'clock Tchaikowsky had his dinner, a modest one, for he never cared much about his food. Then he took a walk and passed into a state of dreaminess, while strolling alone through the quietness of his park, sometimes stopping, taking out his pocketbook and noting down odd bars; sometimes



LAST PICTURE OF TSCHAIKOWSKY.

standing to gaze after a flying bird, or to watch the hard working ants. Tchaikowsky loved nature and everything connected with it. On his return he again worked on and on till supper, at 8 o'clock, after which he played piano, wrote letters, or his diary, a book which he burned later, much to the grief of the world. Only a few of his entries were saved by chance (they are published in his biography by his brother). Tchaikowsky's affectionate disposition needed friends, and he liked to see them, but while absorbed in his work he suffered when he was disturbed. His friends, knowing this, used to come only on invitation, and then several at a time. Such an invitation was always a sign that Tchaikowsky had just finished some work and needed relaxation and rest in the society of his friends. He made a most fascinating and kind host, and the solitary house used to ring with songs and animated conversation; and the host and his friends



TSCHAIKOWSKY'S DRAWING ROOM.

would give themselves up to all the pleasures attending the intellectual intercourse of talented men. And when all the revelry was over, Tchaikowsky would again start afresh on another work, another masterpiece, for his diligence was inexhaustible and made him happy by filling his existence with the highest delight. As a proof that he felt himself very happy in his home is the following letter to Madame von Meck: "As for my present mode of life, I must confess that my comfortable home is adorably beautiful, and so exceedingly well arranged, that several times a day I ask myself, Can there possibly be pessimistic natures, who deny the existence of happiness in life? I am a living contradiction to this opinion, for I feel as perfectly happy in my solitude as man can be. I fully enjoy my liberty, my home. For a long time I had wished for such a life! And now I have it! Now I am happy—to wish for more would be unreasonable, ungrateful!"

Tchaikowsky was an ardent patriot—anything and everything connected with his country was dear to his soul; he preferred the boundless steppes of Russia to the beauties of nature in Switzerland and the Tyrol, the cold winter, with its stormy days and snow, to the sunny landscapes of the South. He loved the flowers in the Russian woods and fields, liked to have them round his house, and tended them with the most touching care. On June 30, 1890, he wrote to Madame von Meck as follows: "I never remember to have had such a fine summer! My flowers are flourishing to perfection. I feel I am beginning to be a passionate gardener and comfort myself with the thought, when my productive powers in musical invention come to an end, I may become a gardener."

The picture of Tchaikowsky's house shows us the rich floral beauty of his garden, which still exists, thanks to the care of his brother, who does his best to keep the house in the same state as the illustrious composer left it. Visitors may enter the house, where all sorts of



TSCHAIKOWSKY'S BEDROOM.

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things connected with the great composer's life have been collected together. Tchaikowsky's piano stands in the middle of the simply furnished drawing room—a piano which seems to mourn silently and ceaselessly the loss of its master! Who would ever be worthy to touch its keys again, after the great man, who on this spot thought, composed, and gave himself up to his rich, gorgeous fancies in-tone? There are so many books in the book-cases, and on the tables, that it is astonishing to think a man could have read them all! German, French, Italian, English, Russian, all have been much read, as can be seen by the worn covers. The most interesting room is the last one—the bedroom. There, in the corner to the right, stands the plain deal table, where he wrote his melodies. A steel pen lies by it, which he used while composing his sixth symphony—the "Pathétique." It was his last work—his last rapture in composition.

ELLEN VON TIDEBÖHL.

Madame Davies Jones and Her Pupil, Marie Hamlik

Edith Davies Jones, the Welsh harpist, who now resides in this country, and who was one of the artists who distinguished herself at the children's concert at the recent Sängerfest in the Madison Square Garden, has filled over fifty engagements during the past season. Besides her public appearances, Madame Davies Jones has classes in New York, New Haven, Conn., and Newark, N. J. She is a teacher of high ideals, so accepts only talented pupils. One of the most gifted now studying with her is Marie Hamlik, a little Bohemian girl, aged eight. The child played recently at the Bohemian Catholic School, 328 East Sixty-second street, where there is a large auditorium. To state that the little Marie created a furore will hardly give readers a real picture of what happened. After the child played her numbers she was surrounded by a circle of those who wished to get as near the little wonder as was possible. The audience applauded and cheered and the priests came forward to shower personal congratulations and compliments upon the wee virtuosa. Marie's technique is remarkable, and her tone is as large and full as that of an adult. Madame Davies Jones will present this little prodigy at some concerts during the season of 1909-10. The teacher is herself a genius when it comes to playing the harp, and that she has had the good fortune to find a young child with gifts akin to her own, is cause for rejoicing in the wide circle in which both teacher and pupil are known. In looks, the little Marie suggests something angelic like the harp she plays. The child's expressive countenance is framed by soft golden hair. She makes an ideal picture at the harp.

For the next season Madame Davies Jones will have many engagements. Few harpists can point to a record of fifty solo engagements in one season, but this artist has such a command of her instrument and such a big repertory that those seeking harpists think first of all of her, but unfortunately they cannot always secure Madame Jones, for there are times when her bookings are heavy. The best way to be certain of having her is to make the arrangements early in the season, or before the season begins.

The Bohemian Orchestral Society (Prague) performed this program at its last concert of the season: Brahms' fourth symphony, Gluck's "Iphigenia" overture, and Mahler's "Songs of a Wandering Vagabond," sung by Benoni. At the previous concerts of the organization (conducted by Kovarovic) works by Suk, Novák, Procházka, Kunc, Štěpán and Prokop were heard.

SEATTLE MUSIC NOTES.

SEATTLE, Wash., June 23, 1909.

A concert was given at St. Edward's Hall, Tuesday evening, June 22, by the pupils of Mary Louise Clary, assisted by Myrna Jack, violinist.

William Francis Hughes gave a program of vocal selections by Sans Souci, Monday afternoon, June 21, at the residence of Jerome Van Asselt, Everett, Washington. The selections were: "Wishes," "Where Blossoms Grow," and "When Song Is Sweet."

Edmund J. Myer presented his pupils in recital May 27 at Columbia College of Music. An excellent program was contributed. Ethel Myer was at the piano.

"A Rose—A Kiss—and You," the latest composition by Gertrude Sans Souci, with lyric by Agnes Lockhart Hughes, scored a success when sung from manuscript by N. E. Poehler, of Chicago, Tuesday last at the Auditorium.

Margaret Ella Olson gave a dramatic reading of Tennyson's "Enoch Arden" last week before the Seattle Woman's Club. L. Dimond, at the piano, played the Strauss musical setting.

Virginia Listerman is pleasing large audiences at the Auditorium, Fair Grounds, by her excellent singing, accompanied by Innes' Band.

Clara Georgi Lazarus was the soloist at a musicale given Tuesday, June 22, at the residence of J. J. Holcombe in Tacoma.

That the Columbia College of Music is keeping rapid pace in its growth is evidenced by the removal of the college to more commodious quarters in the newly completed Masonic Temple, on East Pine street. The faculty has been increased, with Edwin Cahn, as heretofore, president. It is pleasing to note the presence of THE MUSICAL COURIER in all the departments of the college.

Janpolski, the Russian baritone, was soloist for the Schubert Club last week at the Auditorium, Fair Grounds.

Alexandria Marakoff gave a program of songs by Gertrude Sans Souci and Frank Lynes at Laurelhurst, Friday, June 18. "A Rose—A Kiss—And You," "Good-by Summer," "Twins My Heart" and "A Bedtime Song" were the numbers.

Janet V. Vance, of Victoria, was soloist at The Chelsea, Wednesday, June 16. Her program consisted of songs by Mrs. H. H. A. Beach, "Good Night," "Good Morning," and "Hush, Baby Dear," Frank Lynes' "Good by Summer" and Sans Souci's "When Song Is Sweet."

Marguerite Elman presented Phyllis Armitage at the song recital given Thursday, June 17, at Hillman City. Miss Armitage sang "Good Morn," by John William Hall; "Not By the Sun Will I Vow My Love," by Reginald de Koven; "Goodby Summer," by Frank Lynes, and "A Rose—A Kiss—and You," by Sans Souci. In response to encores she gave "A Rose and a Dream" and "Gay Little Dandelion," by Frederick Richard Benjamin and Agnes Lockhart Hughes.

Mrs. William H. Stedman, of Boston, was soloist at the concert given Wednesday evening, June 16, at the Park

Church. She was in excellent voice, and sang charmingly "Wishes," Sans Souci; "Good Night," Mrs. H. H. A. Beach; "Good Morn," William John Hall, and "Farewell, Sweet Flower," by William H. Stedman. The latter number was with violin obligato, the obligato being played by Sylvia Wetherbee, of Boston.

AGNES LOCKHART HUGHES.

John Powell in Europe.

The American pianist, John Powell, of Richmond, Va., who has lived abroad for the last few years, recently played in Vienna with marked success and under unusually interesting circumstances. Mr. Powell was suddenly called to Vienna on a personal matter, but being there he was induced to give a recital in spite of not being able to drum up any of his friends or to do much advertising, and although the musical season was practically over. He played, however, to a full house and box office. He was recalled many times during and at the end of the concert, and was forced to play eight encores, the audience even then lingering, applauding and cheering until the lights were put out. Among other things, he played an American suite, "At the Fair," with such interest on the part of the audience that most of the suite was encored and one or two numbers twice and thrice. The artistic success of this recital was so marked that Mr. Powell was invited to play a few days later at a concert of the Tonkünstler Verein, one of the most exclusive musical associations in Austria. One of his greatest recent triumphs, however, was at his recital at Queen's Hall, London, a very short time ago. There were many distinguished people in the audience, including Mr. Balfour. Mr. Powell's own quartet for strings was recently played in London by the Sevcik Quartet, and his name is becoming famous as a composer as well as a pianist. During the summer Mr. Powell is going to make a walking tour through the Styrian Alps, winding up with the dangerous ascent of the Dachstein Glaciers.

Honk, Honk!

Sing a song of motors,
Whizzing à la mode;
Four and twenty victims
Killed on the road.
When the copper hails him,
The chauffeur speeds his pace;
Isn't that a pretty way
To treat the human race?

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Sammarco in London.

Before leaving for America next autumn, Signor Sammarco, the distinguished baritone, will sing at the Royal Albert Hall, London, October 24; Liverpool, October 26; Glasgow, October 28, and Bournemouth, October 30. A number of other engagements were offered Sammarco, but he was unable to accept them owing to the opera season and the necessity for being in New York in early November.

The following are press notices of Sammarco's recent London appearances at Covent Garden:

Signor Sammarco achieved the rare feat of making the elder Germont a tolerable person, and his singing in the second act was quite masterly.—*Morning Leader*, May 3, 1909.

The big scene between Violetta and Giorgio Germont in the second act was so affecting, as played by Madame Tetrassini and Signor Sammarco, that the house was roused to an almost hysterical outburst at the close.—*The Daily Mail*, May 3, 1909.

Signor Sammarco deserved a special call for his dignified and interesting Germont.—*The Daily News*, May 3, 1909.

Of Signor Sammarco there is nothing fresh to be said. He has come back from America with his glorious voice in its best condition, and with his quiet dignity of bearing he made Alfredo's father quite an interesting figure.—*The Sunday Times*, May 3, 1909.

As the heavy father Signor Sammarco was, as usual, the ideal singer for the part.—*The Times*, May 3, 1909.

The singing of Signor Sammarco was perfection. He can even make us forgive Verdi for having perpetrated "Di Provenza il Mar." On Friday night, too, he had been perfect in "Pagliacci," and was recalled nine times after the prologue. The other artists in "Pagliacci" always owe him a great deal, for he puts the audience at ease.—*The Sporting Life*, May 3, 1909.

Signor Sammarco's interpretation of the part of Giorgio Germont possessed a dignity in keeping with the part, and the fine tone of this popular baritone's voice was especially noticeable in "Di Provenza il Mar, il Suol."—*The Sporting Life*, May 3, 1909.

Signor Sammarco lent to Germont père all the necessary dignity, and his true baritone voice was never in better form.—*The Sportsman*, May 3, 1909.

Signor Sammarco impersonated the elder Germont most artistically. "Di Provenza" was superbly sung, and the dignified acting of this fine artist gave the part unusual importance.—*The Era*, May 8, 1909.

Signor Sammarco's performance came as a pleasant surprise. Hitherto his voice, while of beautiful, round, sympathetic quality had not suggested the flexibility necessary to the singing of Figaro's florid strains. Last night, however, he displayed powers as a coloratura singer, upon which he is to be congratulated. In his rendering of "Largo al Factotum" he hit off to a nicety the quasi-parlando style which occasionally is permissible in singing this most difficult air. He sang a couple of G's in the final phrase as easily as though they were in the middle of the voice, and his enunciation in the most rapid passages was a marvel of distinctness.—*Morning Advertiser*, June 1, 1909.

Signora Tetrassini was loyally supported by Mario Sammarco, who was again an active and bustling Figaro, and whose singing of "Largo al factotum" was enthusiastically applauded.—*Daily Chronicle*, June 1, 1909.

Signor Sammarco, too, knows exactly what are the musical limits of the methods of comedy; and from the very first moment of his appearance until the final curtain his performance was in every way masterly. Even in the smallest details his acting brought out

the character of the part, and the richness and variety of his tone were, as usual, very remarkable.

Beaumarchais' hero to any one who has seen the play, or even only read it, is one of the most significant figures in eighteenth century drama. Properly acted, he is more than significant—as is alive. Even the operatic Figaro in the right hands may be spurred into momentary life as he certainly was last night.—*The Times*, June 1, 1909.

Signor Sammarco is indefatigably alert, resourceful and self-important as Figaro. Signor Sammarco's "Largo al factotum" and Madame Tetrassini's "Una voce" brought down the house.—*Manchester Guardian*, June 2, 1909.

Myron W. Whitney, Jr.'s, Art.

Myron W. Whitney, Jr., the well known basso, was born in Boston, the youngest son and namesake of the



MYRON W. WHITNEY, JR.

famous, Myron W. Whitney, the greatest basso America has ever produced.

Mr. Whitney took a full college course, graduating from Harvard in the class of '95. During his Junior and Senior years he was prominent in the musical life of the college,

and during his senior year made his professional debut, singing with the Boston Handel and Haydn Society in "Israel in Egypt." His debut aroused unusual interest, especially from the fact that his father sang on the same occasion.

After graduating from Harvard Mr. Whitney went to Italy to complete his musical education, making his headquarters at Florence with his brother, William L. Whitney, head of the International School of Music of Boston, with branches in Florence and Paris. In Florence he studied under Vannuccini and other prominent vocal instructors. A couple of seasons of professional work in America followed, after which he went to Paris to study with Koenig, the famous opera coach. Mr. Whitney next played a season with the Municipal Opera Company at Nantes, France, and then returned to settle in America, making his home on Cape Cod, near Lake Wakeby, the famous fishing grounds of Joseph Jefferson and Grover Cleveland. In the spring of 1907 the basso brought himself before public notice again, in quite another fashion, by his marriage to the daughter of Rear Admiral Train. Mr. Whitney is well known in Washington diplomatic and social circles, and often sang at Mrs. Roosevelt's White House musicales.

Mr. Whitney's chief charm, outside of the natural beauty of his voice, lies in the sympathetic interpretation he gives each song. His voice is beautifully trained, and his art is always art—delicate, sensitive, high bred, never coarse or exaggerated. He stands for what is ideal in music, a type of the singer of tomorrow.

London Praise for Tina Lerner.

Tina Lerner, the extraordinarily gifted pianist, who made such an exceptional impression in the United States last season, played not long ago in London, and this is what some of the papers in the English capital wrote about her:

The young Russian artist, Tina Lerner, has the rare gift of making the instrument speak of myriad poetic thoughts. Her touch is peculiarly elastic and sympathetic, and her readings are distinguished by feminine subtleties and delightful delicacy.—*The Referee*.

Miss Lerner created a deep impression by her rendering of the first twelve preludes of Chopin and his great fantasy in F minor. In transcriptions virtuosity forms a prominent, in the case of Paganini-Liszt one might almost say the chief feature; while, on the other hand, in Chopin it is nearly always a means. Pianists who, for the time being, can make us feel the poetry of the music and forget the writing for the instrument, wonderful as it is, are the truest interpreters of the Polish composer. In this respect Miss Lerner was most successful.—*London Daily Telegraph*.

Tina Lerner, the young Russian pianist, impressed me as playing with something of the touch of genius. I had heard that she was remarkable and yet I felt surprised. She seemed to get special effects out of the piano. As a supreme exhibition of technique, commend me to Liszt's study in A minor (Paganini). The composer would have joined in the applause could he have been present.—*Musical Opinion*, London.

In Dresden a Gluck Society has been formed, with the object of promoting more frequent performances of his works and issuing them in complete form.

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THE LOS ANGELES DELEGATION.

Box 27 was a busy nook during the recent Sängersfest at Madison Square Garden. Five faithful disciples of music had journeyed all the way from Los Angeles and San Francisco to learn "how to run a Music Festival."

Unjust criticism sometimes acts as a stimulus toward better endeavor and brings about success where otherwise failure might have resulted. For years Manager L. E. Behymer, of Los Angeles, and Harley Hamilton, conductor of the Los Angeles Symphony Orchestra, have planned for California a music festival that would really prove worth while, and at the same time advertise Los Angeles and San Francisco as no commercial enterprise could possibly do, to say nothing of the educational advantages resulting from such a project. Desiring to know more about the festival work in the East, these enterprising Californians, who have devoted twenty years of their lives toward making the great Southwest a musical section, traveled 3,000 miles for "pointers," so that criticism should cease and actual work begin.

Harley Hamilton has, for the past thirteen years, been the conductor of the Los Angeles Symphony Orchestra, numbering seventy-seven men, and Mr. Behymer has been its manager during that period. For seventeen years Mr. Hamilton has been the conductor of the Women's Symphony Orchestra of Los Angeles, which numbers sixty-two members, representing the social, musical and educational women of that city, and Mr. Behymer has managed all of this orchestra's public concerts. It has been a work of love on the part of these two men who desire to make Los Angeles a live music center. Mr. Hamilton came to New York to attend the Sängersfest, from both the orchestral and artistic point of view, and has carefully studied the situation, meeting and consulting with the conductors. In company with Mr. Behymer, Mr. Hamilton has attended the "Pop" concerts at Symphony Hall, Boston; the Theodore Thomas Orchestra summer concerts, at Willow Grove Park, Philadelphia, and took part last week in the New York State Music Teachers' Association Convention. Mr. Hamilton is also selecting and purchasing new music and orchestrations for next season in Los Angeles.

Manager L. E. Behymer, who is in charge of the Los Angeles party, came East particularly for the purpose of studying the formation work of the festival idea, its choruses, the business management, publicity departments, methods of advertising, methods of raising the guarantee, the selling of season and single seats, and the active management during the concerts. The Music Festival Association afforded Mr. Behymer every facility to learn its successful ways, as well as its failures. The books were opened to him, the press association made him a member, and the daily statements were placed before him, and all this, added to his already liberal fund of knowledge concerning festival work, it will be seen that Mr. Behymer returns to the Coast fully equipped with the requisites properly to conduct festivals in both San Francisco and Los Angeles.

Besides his festival work, Mr. Behymer has consulted with both Manager Ellis, of the Boston Symphony Orchestra, and Manager Wessells, of the Theodore Thomas Orchestra of Chicago, regarding the broadening of the

work of the Los Angeles Symphony Orchestra. He met Manager Davis, of the Atlanta (Ga.) Music Festival, which is said to have cleared \$28,000 last year. The Los Angeles manager also visited the officials of the Maine Festival Association at Portland, Me., and those of the Worcester (Mass.) Festival Association, and is now thoroughly prepared for the work in California.

This progressive manager has secured over a dozen of the leading artists for tours, from Denver west, and will give to the Pacific Coast next season an unparalleled group of vocalists and instrumentalists, including Marcella



L. E. BEHYMER.

Sembrich, Schumann-Heink, Teresa Carreño, Dr. Ludwig Wüllner, Fritz Kreisler, Madame Jomelli, David Bispham, George Hamlin, Madame Samaroff, New York Symphony Orchestra and Isadora Duncan, the Flonzaley Quartet, and others. "The Best in Music" is the Behymer motto, and his Great Philharmonic Course is unequalled in this country from an artistic viewpoint. The Southwest is indeed fortunate to have such an indefatigable worker.

In addition to Messrs. Behymer and Hamilton, there came East three women who are interested in the development of the Southwest musically. These are: Ethel Pearl Graham, of the Los Angeles public schools, who

showed great interest in the work of the children at the Sängersfest, and she is also studying advanced work while here; Gertrude Beswick, one of the leading singers and vocal teachers of Los Angeles, attended both the Sängersfest, studying ensemble work, and the New York State Teachers' Association Convention, and is now coaching with David Bispham until October; Helen Goff, one of the Pacific Coast's best dramatic sopranos, came East to make a study of the solo work and to secure ideas in that line for future endeavor. She is studying with Oscar Saenger and will take her place soon again on the recital stage.

When five people come such distances to study festival and orchestral work it is then easy enough to understand why Los Angeles has become such an active center of music, and there seems to be no reason why any opposition should be raised to a permanent festival organization in both San Francisco and Los Angeles. Both cities have the singers, the clubs, the conductors and the soloists, and under able management they can surely achieve success. Here is luck to the loyal Westerners. Thrice welcome are they, and success to them all and their country musically!

Bispham Engaged to Read "Antigone."

David Bispham has been engaged to read Sophocles' "Antigone" this coming season with the Mendelssohn clubs of Pittsburgh and Chicago. The work has come to be looked upon as one of the most remarkable in the baritone's entire repertory, and wherever rendered it has aroused pronounced enthusiasm.

Following his custom in giving "The Midsummer Night's Dream"—which, like "Antigone," is set to the music of Mendelssohn—Mr. Bispham has made his own reduced version of the original text, compressing lengthy speeches and dialogues while admirably preserving the essential features of Sophocles' superb tragedy. "Antigone" was first produced by him in 1908 with the Orpheus Club, of Philadelphia. It was given at the Academy of Music with the assistance of a male chorus of 120 voices and the Philadelphia Orchestra, conducted by Prof. Horatio Parker. The great theater was filled to the topmost seat by an audience that included music lovers, professional musicians and classical scholars from many important institutions of learning, and the rendition caused a tremendous sensation. With the Mendelssohn Choir in New York the tragedy's rendition created a similar stir. The performance represents the highest development of the spoken word in a musical setting—a form of art to which Mr. Bispham has devoted much of his attention in recent years.

It will be remembered that Mr. Bispham, besides being the first to perform "Enoch Arden" with Strauss' beautiful music and the "Witch's Song" of Max Schillings, a few years ago gave a remarkable performance of Byron's "Manfred" with Schumann's music, the performance taking place at Carnegie Hall, New York, with the New York Symphony Orchestra. Mr. Bispham's greatest success in this line, however, is his briefer and enormously powerful rendering of Poe's "Raven" to the music of Arthur Bergh.

Mr. Bispham is practically unique among singers of today in his ability to deal with classic texts, while among English speaking actors of the world but few are able to adapt the speaking voice to musical phrases. The baritone's early training and ever careful use of his voice has not only preserved it in perfection, but increased its usefulness in every field; while his attention to the purity of the English language and his insistence upon its nobility places him at the head of his confrères.

The most popular operas during the past season at Brussels were "Ariane et Barbe Bleue," "Monna Vanna," "La Habanera," "Katharina," "La Juive," "Orphée," "Romeo," "Samson," "Le Jongleur de Notre Dame," "Salome," "Louise," "Carmen," "Faust," "Lohengrin," "Siegfried," "Lakmé," "Werther."



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The New York Times: Mr. Krüger played Bach's A minor prelude and fugue clearly and substantially. His technique is considerable and he has good qualities of tone.

New York American: The Rubinstein Etude in C major was played with terrific speed, every note being clear cut and the expression faultless.

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THE MUSICAL COURIER will be published this
week twenty-four hours later than usual, owing to
the Fourth of July holiday.

If there were any musical voting contests just
now, Nature's symphony would be found to hold
first place in popular favor.

ONE of the steamships plying between New York
and South America is named Verdi. Probably be-
cause it is so intimately associated with the high
C's. Help, help! (See page 24.)

IN Munich a performance of "Electra" took place
at the Prince Regent Theater, which employs the
"sunken orchestra" plan. Paradoxically enough,
the effect of the Strauss music was said to have been
heightened.

THE Chicago News announces that Joaquin
Miller will establish a home for poets in Cali-
fornia and adds: "Poets can live on climate if any
one can." The concluding clause seems to render
the American composer eligible also and if the Miller
mansion really materializes, THE MUSICAL COURIER
may build a wing thereto for our national makers
of neglected tonal masterpieces.

AMERICAN concert goers will be interested to
learn that Mr. Cary-Elwes, who succeeds to Great
Billing, one of the finest estates in Northampton-
shire, England, and also to large property in Lin-
colnshire, through the death of his father, Valentine
Dudley Cary-Elwes, is the singer, Gervase Elwes.
He was born at Billing, and spent some time in the
diplomatic service before devoting himself entirely
to music. Mr. Elwes is a brother-in-law of the Earl
of Denbigh, having married Lady Winifride, fourth
daughter of the eighth Earl.

THE Saturday cables from Paris were busy as
usual last week transmitting foolish "fillers" for our
local Sunday morning newspapers. One of these
utility articles describes a performance of "Salome,"
to take place under American management next
spring in the French capital, with Garden, Du-
franne and Dalmores. The singers named were
thoroughly familiar to the Parisian public many
years before they were heard in America, and as
Richard Strauss himself rehearsed and conducted
"Salome" in Paris, there is nothing new about that
opera which any Yankee manager could show the
city on the Seine.

CARL JÖRN, the tenor, who made such an instan-
taneous and strong success at the Metropolitan
Opera last winter, now has been enabled to secure
the cancellation of his contract with the Berlin
Opera, and, beginning with November of the com-
ing fall, will devote himself entirely to opera in New
York. Jörn's opening performance here next sea-
son will be in "Manon," and new roles he is to sing
at the Metropolitan are in "Königskinder" (Eng-
lish), "Trovatore" and "Aida" (Italian), "Faust"
(French) and "Parsifal" (German). There are
few tenors on the operatic stage today who can
equal Jörn's record for versatility.

THE Springfield (Mass.) Republican comments
sensibly and sagely on the recently revived tale
about the dismemberment of the dead Haydn:
"There is an extraordinary story going about which
says that while Josef Haydn's body is buried in St.
Maria Euseidel Church at Eisenstadt, on the estate
of the Esterhazys, the patrons of the musician, his
head is not there, but is in the museum of the Im-
perial Society of Music at Vienna. This scandal is
almost as old as his death, but it seems impossible
to get the rivalries of Vienna and the Esterhazy
family accommodated, so that the head and the body

shall be together. The centenary has aroused the
disagreement. But of what consequence is the head
or the body of Haydn? The world has his soul,
and however these little squabbles may affect petty
jealousies, of what real consequence is it? Music
has nothing to do with such things, and Haydn
would not waste a triple chord on the matter."

OSSIP GABRILOWITSCH was operated upon for ex-
pansive mastoiditis at the Manhattan Eye and Ear
Hospital last week, after being hastily removed from
his apartments in the Prince George Hotel. The
pianist had been ailing for some time, and consent-
ed to an operation only when it was shown to him
that unless this course was resorted to, there was a
possibility of his sense of hearing becoming im-
paired. The doctor in charge declared to a MUSICAL
COURIER reporter that the operation had been en-
tirely successful, and that unless unforeseen compli-
cations arose his patient would be fully restored in
less than a month.

THE idiotic statement published in the New York
Sun not long ago to the effect that Gatti-Casazza
will remain in Italy next winter and not return to the
Metropolitan is on a par with everything else the
newspaper in question writes about local musical
persons and happenings. From the moment Gatti-
Casazza was appointed to supreme power at the
Metropolitan, the Sun seemed to be very much of-
fended for some reason or other—possibly because
no one asked its opinion about the question of Con-
ried's successor—and has been attacking the Italian
impresario's régime on every possible occasion.
Gatti-Casazza will be here in October and is to be
artistic head of the Metropolitan for two years more
beyond a doubt, as reported in our "Reflections" of
this week. Now let the Sun rest easy on that score.

AN interesting article by Alceo Toni, touching
upon the early influence exerted on Rossini by one
of his teachers, Don Luigi Malerbi, of Lugo, recent-
ly appeared in the Rivista Musicale. Rossini was
then ten years old and most susceptible to the effects
of constant association with the keen intellect of this
genial gentleman, gifted musician and composer.
The latter's musical taste tended toward the humor-
ous, and he wrote a great many descriptive pieces in
a facile manner with very apt illustrative force. His
principal work was a symphonic poem, a portrayal
of the elopement, secret marriage, parental recon-
ciliation, and home coming of a Lugo maid and her
lover, in which the successive pictures are rendered
with wonderful skill. It is not to be doubted that
this mild natured composer, who enjoyed a good
table and was not unappreciative of the charms of
pretty women, played an important part in inspiring
the youthful Rossini to choose comic opera as the
field for his genius.

SOMEBODY suggests in a magazine that the late
events in Turkey "ought to produce a fruitful school
of poets and musicians, to embody those fervid hap-
penings in song and verse, the most inspiring form
in which to bequeath to coming generations of
Turks the tidings of their liberation." That brings
to mind what an officer on the Saint Line wrote to
the Liverpool Journal of Commerce not long ago.
The theme should make excellent food for a prodig-
ious symphonic poem—if not excellent food for fish:
"While at Constantinople on April 30, two divers
went down in the Bosphorus, for some purpose,
and they reported that the bottom was covered with
skeletons. One of the divers died from the effects
of going down and the other went mad. A yacht
anchored in this place a little while ago, and when
the crew hove up the anchor there were two dead
bodies hooked in it shackled together." In a coun-
try where such atrocities were possible so recently,
the development of a poetical and symphonic litera-
ture seems to be a very long distance off as yet.

REFLECTIONS

BY THE EDITOR.

PARIS, JUNE 25, 1909.

HENRY T. FINCK'S reference to the presence of the widow of Weber at the performance of "Tannhäuser," as reprinted and commented upon in this paper of June 16, and the doubts of the success of the opera and the questions revolving about Wagner's chances for future preferment, remind me of a series of articles recently published by Prof. Heinrich Schwartz entitled "Das Ende der Tonkunst" ("The End of the Tonal Art") in which he gives evidence to prove his assertions, that, at all times in the history of music, the contemporary composer—referring, of course, only to those who subsequently attained immortality—was not only not understood but misunderstood and that he was considered hopelessly awry and an impossibility. The object of the Essays is to show that Strauss is merely the typical example today of the same fate that befel his predecessors during their struggles.

Joseph II.—not Mme. Mühlbach's creation, but the real Joseph—was a musician, a man who had seriously studied the art. He was present at the première of "The Escape from the Seraglio," and after the performance, and in speaking of the overabundance of material used, said to Mozart: "Too beautiful for our ears and such a lot of notes, my dear Mozart." The composer candidly and at once said: "Just exactly as many notes, majesty, as are necessary." After the production of "Figaro" the Emperor said to Dittersdorf that Mozart overwhelmed the singers with too much accompaniment so that they consequently were deafened. This happened during the last decade of the eighteenth century, but sounds as if uttered during the first decade of the twentieth. The same struggle continues without interruption and there are always more whose ears have been educated not to hear an innovation properly than those who are susceptible to new or novel tonal insinuations or "proclamations." (I was bound to appropriate the New York critics' favorite word.) The critics in those days declared what the critics declare today in their comments on similar relations, that Mozart was writing the impossible for the instruments. One of the three trumpeters said in the cemetery scene of "Don Giovanni": "That cannot be blown at all and I know you cannot show me how to blow it." Imagine what Mozart himself would say could he hear our modern brass.

The Musikalisches Wochenblatt said more than a century ago:

No one will deny that Mozart is a man of talent, and an experienced, versatile and acceptable composer. But I have not found him a thorough judge of the art; he is not correct, much less an accomplished artist (N. B., this was after "Don Giovanni"), and the critic of taste will not consider him in relation to poesy a proper or fine (meaning elegant) composer.

His "Don Giovanni" was said to be full of plagiarism, and Jahn even stated that a man must possess a peculiar genius as a reminiscence hunter to look through the old church composers for his (Mozart's) subjects and material. Brendel's "History of Music" and Schaul's letters contain references to Mozart's lack of originality and the absence of common sense in the utilization of half-tones that produce effects no one is expected to appreciate.

A Leipzig music paper, one of the dozen defuncts, in speaking of the three violin sonatas, op. 12, says (it reads like New York daily paper criticism on some modern composers):

Mr. van Beethoven takes his own path (N. B., thank the Lord), but what a bizarre, tiresome path it is. Accomplished, wise, and without a touch of nature, and without song.

In the same paper there appeared the following in 1805, evidently written by the same prophetic (sic) critic, covering

the "Eroica," and in reading it reflect for a moment how well it fits with what our critics are writing on certain modern compositions, our New Yorkers, and particularly take cognizance of the glaring fact that, outside of Finck, these New York critics have never given an American composer sufficient dignity to analyze his works from such a level. This about the "Eroica" in 1805, in Beethoven's days of struggle and too frequent disappointment, by a critic writing for a music paper in Leipsic, already an established music publishing center:

This long,* very difficult composition is, in reality, a widely distributed, bold and wild fantasy. There are striking and beautiful spots in which we recognize the energetic and talented mind of their creator; very frequently it all appears to lose itself in lawlessness.

Naturally criticism must be free and the rights of individual impression go with the craft, but when a critic fails to appreciate the very fundamental spirit that is the basis of such a work as the "Eroica," a work that even announced the composer's design through the dedication, how incompetent must such a writer appear; and that writer wrote many other criticisms, no doubt, as false in the point of view as the above.

In strange contrast to the attitude of the widow of C. M. von Weber towards Wagner, as mentioned by Mr. Finck, is the attitude of Weber himself towards Beethoven. At the age of twenty-three Weber writes:

The fiery, nearly incomprehensible power of invention inspiring him is coupled with such a bewilderment in the relations of his ideas that only his earlier compositions appeal to me, the later ones, on the contrary, representing to me a distracted chaos, an incomprehensible effort for something new, from which a few heavenly bolts of the lightning of genius appear, showing how great he could be if only he could put reins upon his voluptuous fantasy.

The commentator says that such an opinion from the composer of the "Freischütz" seems incomprehensible, and he must not forget that Beethoven, on the contrary, placed the highest estimate upon Weber's talents, recognizing his capacity before others did. The "Kreutzer" sonata was condemned and many violinists of prominence declared downright that his violin concerto was actually a technical impossibility and rejected it, as Schindler states. One more criticism which appeared on the op. 57 (the "Appassionata" sonata) is worth repeating, although I stagger at some of these translations into English, but here goes:

Everybody knows Beethoven's method of treating the large sonata; and with the broadest versatility in detail Beethoven nevertheless remains true to his method(?). In the first part of this sonata he has again let loose a lot of bad spirits (meaning ideas), as they are known in his other important sonatas; but, really, it is, in this instance, worth while to wrestle with the difficulties, and, although attacked with impatience, to meet surprises and bizarre effects.

This patronizing of Beethoven has always been characteristic of the German critical attitude and ceased only after certain forces led by Schumann and Liszt and the Vienna anti-Wagnerians made it clear that the position of Beethoven was no longer available. Wagner's support, a very thinly disguised support, was always mistrusted and in fact his suggestion of improvements to be made—naturally by him—to the ninth symphony was viewed

*Do you observe that 100 years ago musical compositions were already too long—too long between drinks for the critic who complains today for the same reason that compositions are too long, as if a composer had any such theory in mind while establishing an artistic function outside of the proper relation of the work to the time necessary to perform it.

as an arrogance as bold as the criticisms on Beethoven above quoted.

These extracts are published to show the analogy of treatment with only a few years between Beethoven and the latter-day composers. Berlioz suffered still more, particularly through the official opposi-



BUSONI AT THE PIANO.

tion of the Cherubini adherents at the National Conservatoire here, and our American composers suffer worst of all because the music critics ignore them or treat them as respectable and pleasant enough pupils.

Mr. Finck is the only man on the New York daily press who came to the support of MacDowell with energy and conviction; the other critics were lukewarm, which had a deleterious effect and one has gone so far as to state that there is no justifiable basis for any MacDowell cult, such as is attempted under the pressure of a social set that is seeking, through MacDowell's name, to secure some kind of New York and American social recognition. These very same men uphold the commonplace and trivial compositions of fourth raters in the light opera field and there are still some people left who really believe that, with such conditions and a new copyright law about going into effect that is calculated to strangle, finally, every effort of American composers to bring their works to the front, that there is any hope. Europe is the hope and future of the American composer, Europe, where the financial interests of daily paper critics operating in New York and Chicago cannot reach.

Bauer.

The announcement of the concerts of Harold Bauer here in Paris, earlier this month, reads as follows:

SALLE DES AGRICULTEURS, JUNE 4 AND JUNE 7.

Bach.....Chromatic Fantasia and Fugue
Mozart.....Sonata in A major
Chopin.....Three Posthumous Etudes
Schumann.....Toccata
César Franck.....Prelude, Aria and Finale
Sonatas for Piano and Violin:
Brahms.....Sonata in D minor
Schumann.....Sonata in D minor
Bach.....Sonata in E major
Fauré.....Sonata in A major
With the assistance of M. d'Ambrosio.

Bach, Mozart, Schumann, Chopin, Brahms and then César Franck and Fauré, were the means of expressing simplicity and strength, grace and delicacy, lightness of decoration here and richness and gorgeous coloring there. Effect had to be found in one direction in order to produce splendor, and then again, through a change of style, the splendor produced the effect. I was too late for the Bach fugue, but the Mozart sonata was the simplicity and strength; Chopin the gorgeous coloring; Schumann, power, decision, purpose and direct meaning; César Franck, novelty of method with intensity of expression.

Mr. Bauer played flawlessly and followed that steadfast purpose of repressing technic in order to bring forward meaning and substance. That, in

itself, is a rare artistic victory. In the reading of these works, works of the first magnitude, the tremendous technical difficulties to be overcome are always apt to raise their shadows before the wind and obscure the actual meaning. Bauer does not permit this. The sine qua non of the technic is never lost sight of because Bauer does not appear as a technician. Thereupon we get the essence, the poetic or the dramatic, besides the musical effect. It is piano work and not piano playing, of the ultimate. As a piano colorist Bauer is a marvelous artist and I doubt if anyone has gone into this phase of pianism more profoundly than Bauer.

R. E. Johnston.

There is an ominous silence in Europe, Lord Rosebery said the other day in a sensational speech. If he will carefully look into the reason he may find it in the departure for home of R. E. Johnston, the managerial manager. I could not tell the number of attractions Mr. Johnston took home, but among them is Thibaud, the violinist. About six years ago he was in America and made the impression of an extraordinary violin virtuoso, but the tour was suddenly interrupted through a misunderstanding with the management. I say this now in order to remove any idea that Thibaud's sudden return to France was due to an artistic failure.

There were constant rumors that Ysaye would visit America, but this paper stated definitely, weeks ago, that Ysaye would not be on tour this season in the United States. He may be in America next year, and probably will close an engagement shortly, but it will not be with Mr. Johnston, who has some entirely new and novel violin plans in preparation for 1910-11. The old so-called partnership between Ysaye and Johnston is a thing of the past.

A Sad Case.

The Caruso discussion seems endless in vocal and operatic circles and several specialists here declare that a simple treatment—in each case that particular treatment—will suffice to remove the difficulty of which everybody seems ignorant. Meanwhile it is definitely stated that there is no difficulty at all and that Caruso will, in due time, do time again on the Metropolitan boards. The following telegram comes, therefore, as a shock:

Rome, Friday.—Signor Caruso, the famous singer, possesses a very large farm not very far from Florence, which, until quite recently, has been managed by Signor Pietro Gaggioli, a faithful servant and friend of the great tenor. Signor Gaggioli was passionately devoted to his master, and imitated him in everything, even in his singing, having himself a very good voice.

When Signor Caruso was troubled a week or two ago with a slight affection of the throat, Gaggioli received the news in an exaggerated form, and became terribly depressed.

He was afterward told that Signor Caruso would very probably lose his voice altogether, and, seized with a sudden madness, cut his throat from ear to ear.

Signor Caruso is deeply affected by the tragic end of his faithful follower. There is no doubt that the news of his master's misfortune unhinged Signor Gaggioli's mind.—Central News.

Melba at Home.

After a recent concert in a New Zealand town Melba was, most naturally, hungry, and when she went about ordering her scant meal she discovered that the local Cooks' Union had resolved that no meals cooked by members of the Union should be served after seven p. m. The fact that she did not starve was well defined when she was subsequently heard at other concerts.

During a Channel crossing recently I met a gentleman from Melbourne, who was returning home via Marseilles, who told me that Mr. Mitchell, Melba's father, is one of the richest men of Victoria

and that he has accumulated by this time a fortune represented in dollars by seven or eight millions. He has been a contractor; in fact, the street paving and building in Melbourne were done under his contracts to a great extent. He has four daughters and several sons, and lives most of the time on his station, as the ranch is called in Australia. His city home is in the old town in which he lived during his early days, and Melba, when she lives in Melbourne, takes a house in the fashionable district. He is a very hard fisted Scotchman, and used to sing in the church himself in the young days. He has never been identified with any municipal movement or public affairs or society matters, but attends strictly to his business, just as if he were a struggling citizen. For more than fifty years he has been a resident of Richmond, the lower Melbourne town, and during all this time he has devoted himself to his family. Melba's son now is with him. When Melba visits Australasia professionally she gets all the money that can be spared for music, and all other musicians keep at a respectable distance until she leaves the country.

Maud Powell.

A recent communication from America tells me of the excellent season Maud Powell, the violinist, had, and how her art and her personality were ingrafted upon the American people, and the spirit of attention and concentration that is exhibited when she plays. All this is very gratifying and reflects the greatest credit upon her, making her a part of our American musical development. It is also gratifying to this paper, for Maud Powell has consistently and persistently been using its columns for more than twenty-five years to impress upon hundreds of thousands of people weekly, week upon week, year upon year, that there is an artist, a violinist, named Maud Powell, and this artist proved that she could "make good," as the street calls it. "Maud Powell, violinist; Maud Powell, violinist," has been heralded through these columns for more



ANOTHER VIEW OF BUSONI.

than a score of years, and it has had its profound effect, as publicity judiciously exercised must have.

It should also be an object lesson to other artists who frequently lack the intelligence and perspicacity of a woman of the artist caliber that Maud Powell is. Many, many artists have been wrecked on the

shore of obscurity. Not so Maud Powell, who not only understood the philosophy of publicity as Richard Wagner did, as Richard Strauss does, but who also understood the medium to be selected for her particular case. With the momentum given to her by THE MUSICAL COURIER for more than twenty-five years she can now, like the brook, go on forever dispensing sweet tones to the multitude and gathering her reward as she goes on.

Metropolitan Opera.

The executive force of the New York Metropolitan Opera Company is distributed over various sections of Europe, and, necessarily, the air is full of variations of rumors regarding the future of this important establishment. It is probable that my opportunities for securing direct information from reliable sources are about as good as those of any one engaged in this kind of grateful work, and I may therefore state:

That there is no truth whatever in any reports that tell us of changes at the Metropolitan. Signor Gatti remains as one of the administrative heads until the end of the season 1910-11, when he will absolutely retire and with him Signor Toscanini, although the latter's engagement by no means depends upon Signor Gatti's. Herr Dippel has a contract ending with the season of 1909-10, but there is hardly any doubt that Herr Dippel's arrangement will continue until the end of 1910-11, when he will also retire, both of the present administrative chiefs ending their terms simultaneously. As the management of the Metropolitan has developed into a factional division, neither side will be enabled to declare a score of victory, and the retirement of both managers becomes essential in order to dispose of the incident peacefully and insure the beginning of an entirely new regime, dissociated from the present double-headed management and its unfortunate cabals, which were unavoidable as a result of a doubtful division of duties of two managers. It is also quite sure that the new administrator or impresario, if that nearly hippocratic term can still be used, will be a man from our side of Atlantis, and not from here, for the present experience has been of a very questionable character. Gatti has not exhibited the power of an executive, and when the supreme crisis came, instead of insisting upon his rights, he threw the responsibility upon the Executive Committee, which, at once recognizing the situation, supported Dippel in order to give to Gatti the strength which his weakness demonstrated he needed. The Executive Committee was forced to support, with all its power, its own creatures. Instead of resigning when he found himself faced by a nearly insupportable situation, Gatti meekly accepted the compromise and insisted upon the fulfillment of his contract. This insured the fulfillment of the contract, but it also made Gatti a mere figurehead, which his own weakness is responsible for.

Nearly all the work, the severe work done in Europe this year, was accomplished by Dippel, who is intent upon the one ambition, and that is to be sole head of the Metropolitan. But the situation having, as I said above, developed partisanship and a factional feeling of which his friends represent one side, the other side, in fact, the controlling forces, cannot and never will submit to any other course than the Shakespearean "A plague on both your houses." It is not among the improbabilities that the man who is to take charge of the Metropolitan after the Dippel-Gatti régime ends has already been decided upon, and he is beyond doubt a personality that would make the success of the artistic and business departments unquestioned on the strength of his own record. It would be unfair even to suggest who this man is, for reasons that must be apparent to the friends of both Gatti and Dippel. Mahler's many orchestral engagements will make

his appearances at the Metropolitan few and far between.

The New Theater.

The New Theater will open with a Shakespearean play. In addition to the works already mentioned for the first season's repertory we may add "La Dame de Pique," "Werther," and "L'Attaque de Moulins," and a gorgeous revival of "La Fille de Madame Angot." At this juncture suppose I suggest that in the future this paper abandons the old style of naming the composers when mentioning the operas? Why Verdi's "Aida"? Why not simply "Aida"? Why Gluck's "Armida"? Why not merely "Armida"? Why Massenet's "Werther," why not just "Werther"? All of us in the paper régime and all our contributors and this whole intelligent musical world—we all know that "La Fille de Madame Angot" was composed by Lecoq; why then his name again and again? Meyerbeer unfortunately wrote the "Huguenots"; then why refer to Meyer? Must we always reiterate Shakespeare when we refer to "Hamlet"? When we refer to the C minor symphony, as a special reference, is it not understood that it is Beethoven's? Every one in music except the editors of musical papers knows these things, and they can readily be posted by inquiring at this office.

Mr. Sothorn and Miss Marlowe are definitely engaged at the New Theater, notwithstanding denials. Their contracts are signed. BLUMENBERG.

THE large orchestral forces required for the Metropolitan Opera House and the New Theater and the increase of the players at the Philharmonic concerts have necessitated the engagement of many orchestral players this season in Europe. This situation is subject to serious discussion by the Musical Union and by the American Federation of Musicians and it has been suggested that if any interferences take place a test case will be quickly made up to ascertain whether the Union is not a case "in restraint of trade" under the Sherman law. In the report of President Weber at the last annual meeting of the Federation he called attention to the fact that labor organizations are amenable to the Sherman law. At the same time the Unions see a dangerous menace, not only in the steady importation of orchestral players of the higher order, but also in the temporary engagements of foreign orchestras, many of whose members never return abroad after once tasting the income of an American musician. Should the Union place impediments in the path of this European importation we may quickly secure some definite decision on these involved points.

WILSON G. SMITH, the Cleveland, Ohio, correspondent of THE MUSICAL COURIER, is the owner of a fast motor boat, in which he daily braves the raging waters of old Lake Erie. Mr. Smith's marine achievements led a Cleveland poet to pen these stanzas recently in one of the newspapers of that city:

SAILORS—BEWARE!

Who lords it over the saltless sea?
Wilson G. Smith, the composer;
Who shifts his hellum from starboard to lee?
Wilson G. Smith, the composer;
Who boxes the compass, who hoists the sail?
Who splices the mainbrace, who sneers at the gale,
Who shivers his timbers on foam-crowned trail?
Wilson G. Smith, the composer!
But, by my eternal Leitmotief,
Wilson G. Smith, the composer;
Some day I shall catch you and bring you to grief,
Wilson G. Smith, the composer;
And then you would gladly change power and pelf
To be home once more on a motionless shelf,
For then—who cannot compose himself?
Wilson G. Smith, the composer!
—Der Fliegende Hollaender.

"A LITTLE rag time now and then, is relished by the best of men."—Aiken Record.



Musical humor is at best a parlous thing, for when it is really comical the funny twist usually appeals only to the initiated, while the layman and laylady might read the jest a dozen times and find it as dry as listening to a Bach fugue or a Brahms symphony. Hundreds of bon mots have been attributed to the composers and players of all periods, from Abbé Vogler's pianistic paraphrase "not to let the left hand know what the right hand is doing," down to Sir Arthur Sullivan's "No, decomposing," when a young lady asked him whether Bach was still composing. A whole joke book could easily be compiled from Rossini's good natured paradoxes and Liszt's more spicy epigrams. Bach's humor, of a rather heavy kind, was expressed musically in several of his smaller cantatas. Haydn was cheerful, record tells us, but he does not seem to have joked about music. Even his "Farewell" symphony was a serious matter. Mozart and Beethoven left no gems of repartee. Mendelssohn had a sense of the comical, as many clever comments indicate in his published correspondence. Wagner and Brahms seldom said things to make their hearers laugh, although both could guffaw uproariously at robust quips of the typically Teutonic kind. Schumann was a better writer than talker, but his pen was dedicated to higher things than to poke fun at his art and its serious exponents. Berlioz was less considerate, and during his literary period, burlesqued, paraphrased, ridiculed and caricatured his contemporaries and predecessors most mercilessly. Chopin had a biting tongue and could murmur the most amusing ironies about Liszt, Thalberg, Schumann and Mendelssohn, in a manner that pricked the more because of its punctilious politeness. Bülow was a real wit and a noted one, and so was the late Hellmesberger, of Vienna. The best of the modern musical humorists are Alfred Gruenfeld, Popper, Rosenthal, and Moszkowski.

Aside from professional musicians who joke occasionally about the tonal art and its votaries, there is another class of humorists engaged in trying to extract laughs from materials or situations with a musical basis. They are the so called "funny men" on the dailies, the paragraphers, and the poor wretches who grind out jokes at so many cents the grind. By way of gentle summer diversion I have been collecting some of the musical squibs from all sorts of journalistic sources for a fortnight or so, and an examination of the harvest shows some really amazing results. For instance, here is the familiar fling at the singer, from London Music:

"Has the girl next door still got her melodeon?"
"No! She's changed it for a cornet."
"But if she plays the cornet, that's worse, isn't it?"
"Nay—it's only half as bad. She can't sing while she's playing the cornet."

Although the victim of the vocal joke usually is a woman, the male singer is not spared by any means, as witness this excruciatingly funny production in the New Orleans Picayune:

She—I heard you singing in your room this morning.
He—Oh, I sing a little to kill time.
She—You have a good weapon.

The Detroit Saturday Night prefers the gibe fem-

inine, and promulgates the following side splitting witticism:

She (at the musicale)—Miss Screecher sings with wonderful realism, don't you think so?

He—Yes; you can almost see the crack in her voice.

Here's an English paper, Pick-Me-Up, with a highly original variation of the same blithesome tale:

Mabel—I don't believe you really meant it when you said you were anxious to hear me sing.

Sam—Oh, I assure you I did! You see, I had never heard you sing before.

A lady singing an operatic excerpt does not escape this jubilant thrust, as printed in *The Etude*: "I dreamt I dwelt in marble halls!" shrieked the prima donna, as she pranced down the stage.

"I'd like to get at the idiot who woke her up," growled the scanty-haired man in the front row.

Realism in vocal music is also the theme of the *Toronto Globe's* merry transcription:

"Yes," said the prima donna, "I made a great hit last night."

"How so?"

"Why, when I sang 'Home, Sweet Home,' everyone got up and went home."

The *Toronto World*, on the other hand, lets the prima donnas alone, but scores this hilarious hit against the vocal learner:

"Do you think it is an advantage for a young singer to go abroad to study?"

"I dunno as it's any advantage, but it's mighty considerable of the home folks and the neighbors."

The *Paris Figaro* revives a vivacious bit of repartee which used to do yeoman service in the old days when Rossini told a young singer that she would do for a role in "Dinorah"—that of the goat—and Liszt replied, when asked his opinion of the playing of a certain pianist: "He has a very beautiful wife." The *Figaro*, then, gives us the appended mirthful version:

"Tell me frankly, sir, what do you think of my daughter's voice?"

"Well, madam, I think she may have a brilliant future in water-color painting."

The *Yale Record* gives the college variety of the singers' joke in this fashion:

Director (in a thundering voice)—Why on earth don't you come in when I tell you to?

First Bass (meekly)—How can a fellow get in if he can't find his key?

And here—ha! ha!—comes the crowning gem of them all, the dear, old, hoary headed pun confusing "high C's" and "high seas"—haw! haw! It is from the *Chicago Daily News*:

"What do you think of Miss Calihope's voice?" whispered the tall girl with the mountainous pompadour.

"She sings like a pirate," growled the rude man in the starry vest.

"Like a pirate? Gracious! And what is the resemblance?"

"She's rough on the high C's."

The people who talk at musicales and at the opera come in for a dreadful slating on the part of the paid jesters. The *San Francisco Argonaut* gets hold of an anecdote first told about Liszt (and later about Patti, Paganini, Malibran, De Reszke, Rubinstein, etc.), and treats it sportively, to wit:

Roger, the celebrated French tenor, on one occasion was engaged for the sum of fifteen hundred francs to sing at the house of a rich financier. Roger sang his first song magnificently; but no one paid him the slightest attention, and the guests talked their loudest. Presently the host thought the time had come for another song, and sent for Roger. He could not be found, and that evening was seen no more. Next day a note came from him, accompanied by the sum of two thousand francs. The note ran thus: "I have the honor to return the fifteen hundred francs which I received for singing at your party; and I beg leave to add five hundred francs more for having so greatly disturbed the conversation of your guests."

The *Philadelphia Record* joins in tersely:

Nell—Do you think Miss Talkalot really enjoys grand operas?

Belle—Oh, yes; fluently.

Bryan's paper, *The Commoner*, momentarily leaves the realm of politics in order to take a whack at the disturbers of musical peace:

"You are charged with having violently assaulted the plaintiff while in a public resort. What have you to say?"

"Judge, the orchestra was rendering the 'Sextette' from 'Lucia,' and that fellow sat right behind me and persisted in whistling it through his teeth."

"The prisoner is discharged. The plaintiff is fined eleven dollars for action calculated to provoke an assault."

The *Troy Times* takes the other side of the controversy, with results screamingly jolly:

Miss Innocent—Why do so many pianists wear long hair?

Miss Wise—I suppose that some of them let their hair hang over their ears so as not to be so much disturbed by the surrounding conversation.

Puck, the *New York* paper which makes it a business to be funny and nothing else, projects this grim and cryptic pleasantry into a wondering world:

Stella—Does she accompany on the piano?

Bella—No, she just sits in the audience and hums.

Then come the piano and piano playing smart sayings. The *Baltimore American* reprints an old *MUSICAL COURIER* play on words:

"Music is often an instrument of evil."

"Yes, of course; but then we use nothing but an up-right piano."

The *Cleveland Plain Dealer* bangs rather aptly one of the foolish foibles of the day:

Mr. Simple—I see that this here piano playin' Paderewski has got the rheumatism in his hand so he can't play.

Mrs. Simple—Then why don't he use one of these mechanical pianos?

Life, rival to Puck, must have had some experience in buying instalment pianos from certain firms:

Rogers—Have you had good luck with your piano?

Randall—Splendid! It lasted until we got it paid for.

The *Sacred Heart Review*, in spite of its name, does not draw the temperance distinction in its funny columns:

Brown—What did your wife say about your being so late home the other night?

Jones—Nothing at all. She just sat down at the piano and played "Tell Me the Old, Old Story."

Judge, the third of *New York's* triumvirate of comic weeklies, is highly practical. The attached, it will be seen, can be resuscitated from time to time, and made to do duty for a singer, fiddler, cornetist, 'cellist, etc., ad lib.:

She (at the piano)—I presume you are a true lover of music, are you not?

He—Yes, I am; but pray don't stop playing on my account.

The *Washington Star* does not like the high salary crime:

"I understand that manager is paying fabulous salaries to his leading singers."

"Not fabulous," replied the cynical press agent, "fictitious."

Town Topics digs up a revered friend from a mossgrown grave:

She—Don't you think that her playing shows remarkable finish?

He (yawning)—Yes; but she was a deuced long time in getting to it.

The *Etude* springs a bibulous musical bit, as shown:

He (at the opera)—Just going out for a little fresh air, my dear.

She—A slight draught, you mean.

The organists come in for their share of the railery, and the *Boston Transcript* trims its formidable humor on them.

"That organist Belle jilted for the aged millionaire played a spiteful trick at her wedding."

"What did he do?"

"Instead of playing them up the aisle with the wedding march, he struck up 'Old Hundred.'"

Judge waxes sacrilegious when dealing with the man of pedals:

"What shall I play?" asked the organist of an absent-minded clergyman.

"What sort of a hand have you?" was the unexpected reply.

And our ancient friend, Punch, enters the lists too:

"Sad about the church organ being burned down, wasn't it?"

"Why couldn't they put it out?"

"Because none of the firemen could play on it!"

The *Chicago News* is not to be discouraged by

THE *MUSICAL COURIER's* previous efforts along the same lines. The paper by the lakeside says:

Marvelous—"More than five thousand elephants a year go to make our piano keys," remarked the student boarder who had been reading the scientific notes in a patent medicine almanac. "For the land's sake!" exclaimed the landlady. "Ain't it wonderful what some animals can be trained to do?"

The fiddlers are not forgotten by the *Chicago Daily News*:

Professor—What was Nero's great crime?

Bright Pupil—He played the fiddle.

Pick-Me-Up opens the case for the critics and proves also that it reads THE *MUSICAL COURIER*:

Mrs. Golightly (to eminent musical critic)—What do you think of the new opera, Mr. Crotchett?

Eminent Musical Critic—Well, it wouldn't be bad, if somebody would set it to music.

Aphoristic prank—against the critics—from the *Washington Star*:

"You say you have discovered the fundamental basis of criticism?"

"I have," answered the musician. "You must stick to these two propositions: If anything is a success it is not real art, and if anything is real art it will not be a success."

More hot shot for the musical chronicler and commentator, from Judge:

First Music Critic—I wasted a whole evening by going to that new pianist's concert last night!

Second Music Critic—Why?

First Music Critic—His playing was above criticism!

Appropriately the subjoined frolic comes from Germany, the land where the modern symphonic poem was born. *Fliegende Blätter* is the medium of transmission:

Critic (as the composer plays his last piece)—Very fine indeed. But what is that passage which makes the cold chills run down the back?

Composer—That is where the wanderer has the hotel bill brought to him.

Also from the *Fliegende Blätter*, and quoted so as not to make the double bass players jealous:

"What are you crying about?"

"My husband beat me."

"Who is he?"

"A gypsy fiddler. He beat me with the fiddle bow."

"Then you ought to be thankful he doesn't play a bass viol."

Not even the hand organ man is spared. The *Meggendorfer Blätter* hurls a barbed shaft against the hurdygurdyist:

"Why do you play before the jail for an hour every day? The prisoners don't give you anything."

Hurdygurdyist—"I only play for one of them. He has a grudge against the jailer and he paid me thirty days in advance before he went in."

Town Topics remembers the fig season:

"I have here an opera," announced the robust composer, "which will be the greatest production of the century. It is called 'Paradise.'"

"Paradise," roared the impresario; "man, do you realize what it would cost for scenery?"

"Yes," answered the composer calmly, "but do you realize what would be saved on costumes?"

Let us end this concatenation of comics with a few lines from the *Cleveland Leader*, crediting Andrew Carnegie with a musical story. If the good Andy really told the tale, he was repeating one almost as aged as the conundrum: "What is worse than a concerto for flute?"

One of the anecdotes which Andrew Carnegie is fond of telling concerns a crabbed bachelor and an aged spinster, who one day found themselves at a concert. The selections were apparently entirely unfamiliar to the gentleman, but when Mendelssohn's "Wedding March" was begun he pricked up his ears. "That sounds familiar," he exclaimed. "I'm not very strong on these classical pieces, but that's very good. What is it?" The spinster cast down her eyes. "That," she told him demurely, "is the 'Maiden's Prayer.'"

Franklin P. Adams, of the *Evening Mail*, often writes verse—and good verse it is—about musical topics. This cynical stanza is from his pen:

I cannot sing the old songs

I sang long years ago,

But I can always hear them

At any voodoo show.

The *Berlin* music publisher, Schlesinger, has engaged Maurice Aronson, the piano pedagogue and

long time assistant and associate of Leopold Godowsky, to edit a library of classic and modern piano compositions. Twenty-nine works by Bach, Beethoven, Gluck, Haydn, Mozart, Scarlatti, Schubert, Tchaikowsky and Weber have thus far been printed with Aronson's marks of expression, pedaling, fingering, etc. Aronson himself is a thorough musician, and as, moreover, he always has at hand such a great authority as Godowsky to consult, the edition, as was to be expected, is an excellent one. The scherzo from Mendelssohn's "Midsummer Night's Dream" is particularly effective in pedagogical arrangement and instructive indexing.

This is the time of year when the land grows rampant with the marche triomphale of the mosquito, the berceuse of the bullfrog, and the czardas of the caterpillar.

LEONARD LIEBLING.

THE OBLIVIOUS OPERA CONTEST.

THE MUSICAL COURIER is in receipt of the following letter, which speaks for itself, and should command the attention of those most concerned.

Union University,
JACKSON, TENN.

To The Musical Courier:

Two or three weeks ago my attention was called to a brief article on page 20, making note of the fact that manuscripts for the Metropolitan Opera competition must be submitted on or before September 15, besides stating that the full details of the competition, which had been published in THE MUSICAL COURIER last fall, could also be had by applying directly to the Metropolitan Company.

I immediately wrote to aforementioned parties requesting them to give me this information, but they have not as yet taken the trouble to answer me.

Is this a joke on the American composer, or is it truly a matter of serious consideration? The conditions of the composers of this country in the larger forms today are so lamentable that most of them conclude their own case as hopeless, and whenever an article as the one of recent date comes to their notice they naturally think it a joke.

I should feel greatly indebted to you if you would kindly inform me at earliest convenience how I could find out the details.

Thanking you in advance for the favor requested, I am

Yours very truly,

June 3, 1909.

CARL BEUTEL.

We cannot understand why the letter to the Metropolitan should have remained unanswered; for the opera contest was announced in good faith by Gatti-Casazza. We feel certain that a letter addressed to him personally will receive consideration, as he is the official sponsor of the competition in question. Duplicate copies of the letter should be sent to Mr. Dippel and to the directors of the Metropolitan.

WHILE there was too much music and too much talking at the annual convention of the New York State Music Teachers' Association held last week at the College of the City of New York, the aim to play and sing compositions by American composers cannot be too strongly endorsed. More than a score of our best native composers were represented at the nine concerts—two each afternoon and one each evening of the three days' meeting. Besides these concerts, there were some thirty lecture-recitals and "round table" discussions. Brethren, you will have to eliminate some subjects from your future conventions, if you really desire to get some practical results. Listening to music is a different matter from viewing a collection of pictures, and those who make up the programs ought to remember that. Some of the singers did not manifest their patriotism, for while Americans themselves, they persisted in singing in French and German. When diction is pure, one perhaps can enjoy a superfluity of foreign tongues, but when the singers might just as well be singing Chinese as French or German, they had better adhere to English until they have acquired a reasonable purity in the pronunciation and enunciation of the Continental languages. The next

convention will not be held in New York City. We advise the committee to select a quieter place, but it should never be an obscure and out-of-the-way town like Lockport. Syracuse, Rochester or Buffalo are among the cities that should receive consideration. Then, there is Saratoga, where it is cool at nights, no matter how torrid the days may be. If Manhattan Island is too large and turbulent, Lockport is too small and unimportant for State conventions of educators.

MANHATTAN OPERA PLANS.

The so-called "educational" season of grand opera, at reduced rates, will occupy the Manhattan from August 30 to November 15, when the regular subscription season begins. The principal singers of the "educational" company are to be: Tenors—Dufault, Lucas, Carasa, Russo, and Venturini. Baritones—Bignatiero, Beck, Villa, Maltes, and Maridalia. Basses—Laskai, Nicolay and Scott. Sopranos—Lango, Riche, Sylva, Berone, Grippon, and Lalla Miranda. Contraltos—D'Alvarez, Soyer, Gentel, and Bayard. The first performance will be "Le Prophète." The other operas of the opening week will be "La Juive," "Lohengrin," "Aida," and "Carmen." The orchestra will consist of the full strength of the Manhattan Opera House organization and the full chorus will take part. The highest price, with the exception of a few seats, will be \$1.50 and will go down to 50 cents. The operas are to be selected from the following repertory: "Le Prophète," "Lohengrin," "Tannhäuser," "La Juive," "Carmen," "Aida," "Robert Le Diable," "Louise," "Princesse D'Auvergne," "Thais," "Fidelio," "Les Huguenots," "Lakmé," "Lucia," "Rigoletto," "Norma," "La Traviata," "Martha," "Il Trovatore," "Les Contes d'Hoffmann," "The Bohemian Girl" (in English), "Cavalleria Rusticana," "Pagliacci," "La Navarraise," "La Gioconda," "Faust," and "Siberia." The conductors for this supplementary season will be Sturant, Scognamiglio and Ruiz. The regular Manhattan Opera season will open November 15 with Massenet's "Herodiade." The principal parts will be sung by Garden, Gerville-Reache, Renaud, and Dalmorès. Among the novelties of this season which will be given here and in Philadelphia are Massenet's "Sapho," with Garden in the title rôle, the same composer's "Grisélidis," and "Feuersnot" and "Electra," by Richard Strauss, "Monna Vanna" by Xavier Leroux, "Aphrodite" by Camille d'Erlanger, "Zaza" by Leoncavallo (with Carmen-Melis in the title rôle), "La Fille du Regiment" (for Tetrzzini), and "The Violin Maker of Cremona" by Hubay. "Die Meistersinger" will be sung in French for the first Wagner performance of the regular season. The roster of this company is as follows: Tenors—Zenatello, Dalmorès, McCormack, Constantino, Di Bernardi, Duffault, Modena, and Parlacci. Baritones—Renaud, Sammarco, Polese, Dufranne, Crabbe, Gilbert, Losano, and Fossetta. Basses—Huberdeau, Vallier and De Grazia. Sopranos—Tetrzzini, Garden, Cavalieri, Carmen-Melis, Labia, Mazarin, Trentini and Dumenel. Mezzo sopranos—Gerville-Reache, Doria and Bayard. The new conductors are De la Fuente, from the opera house at Antwerp, Anselmi, Starem and Charlier. The conductors for Philadelphia are Sturani, Cartier and Bertram. The season of opera comique, which is to be sung on Tuesday and Saturday evenings, will begin on the second night of the regular season. The artists for this troupe are Cavalieri, Deslormes, Laya, Nobla, Lango, Villar, Duchesne, Ecarte, Du Vries, Valles, Elardo, Dufour, Leroux, Dambrine, Nostrand, and Blondel. Both Gilbert and Renaud are to take part in some of the productions of operetta. One of these will be when Renaud sings Gaspard in "Les Cloches de Corneville." The repertory will include "Dame Blanche," "Les Dragons de Villars," "Les Cloches de Corneville," "Belle Helene," "Grande Duchesse," "Girofle-Girofla," "La Fille de Madame

Angot," "Le Mascotte," "Le Jour et la Nuit," "La Chauve-Souris (Die Fledermaus)," "La Fille du Tambour Majeur," "Orphé aux Enfers," and "La Jolie Parfumeuse."

EUGENE E. SIMPSON. The Musical Courier representative at Leipsic, who passed his vacation in this country, sailed from Baltimore Wednesday, July 7, on the steamer Main. Mr. Simpson will resume his duties for this paper on his arrival in the Fatherland.

THE Senate at Washington has reduced the tariff on yarns. Now, heaven alone can preserve us from the operatic press agents.

MUSICAL ACTIVITY IN BRIDGEPORT.

BRIDGEPORT, Conn., July 3, 1909.

Vera Cameron Curtis, soprano, was chosen by the Musical Club as its representative at the sixth biennial meeting of the National Federation, held at Grand Rapids, Mich. Her two solos were greeted with much enthusiasm.

Highly artistic and of pleasing variety was the program given by the pupils of Giorgio M. Sulli June 10, which has been already published in THE MUSICAL COURIER. Some of the well known singers surprised their friends by results of their recent studies. To name a few, John Kimber, tenor, has never sung so impressively as in "Ideale" (Tosti) and "Mama non M'ama" (Mascagni). Leila Joel Hulse, Mrs. Phillip Weidenhammer and Austin MacConnell sang with added poise, and yet intensity, good to record. The indescribable charm and poetry of Maestro Sulli's accompaniments must have heartened the singers, as they could not fail to satisfy every intelligent listener in crowded Masonic Temple that evening.

An evening of violin music with the advanced pupils of Leslie E. Vaughan was celebrated June 11. Assisting were Nanchen Adams, soprano and Mrs. Leslie Vaughan, accompanist. Where every number pleased, "Ballade and Polonaise" (Vieuxtemps), Herbert Bottomley; "Capriccio" (Ten Have); "Cavatina" (Raff), and "Valse" (Alard). Willett Chimery; also the cavatina from "Robert le Diable," sung by Miss Adams, may be especially mentioned. Faithful practice, playing without notes were everywhere in happiest evidence. Mr. and Mrs. Vaughan will spend the summer, as usual, at Poland Springs, Me.

The annual pupils' recital of Susan Hawley Davis, Bridgeport's favorite contralto, called out many music lovers June 21. Anna Louise David rendered several charming harp solos. If one may be pardoned for singling a few out of seventeen interesting numbers, one might mention "Die Mainacht," Brahms, Mrs. Lucian Warner; "O Mio Fernando," from "La Favorita," Mrs. Dorsey; "Spirit Song," Haydn, Mrs. Mannweiler; recitative and aria, "O Thou Sublime Evening Star," from "Tannhäuser," Mr. Mills; and air from "Philemon et Baucis," Gounod, Mr. Hawley.

Mary L. Peck, pianist, gave her annual students' recital June 22, assisted by Susan Hawley Davis, contralto. This is to name another educational opportunity appreciated by many.

The work accomplished by the students of John Adam Hugo must be gratifying to their friends and to him. Much praise is spoken of the two concerts that marked the closing season, June 28 and 29. Little Dorothy Greenstein gave Massenet's Aragonaise for piano very gracefully. Charles McBurney, of Waterbury, played the last movement of Mr. Hugo's concerto in C major. Florence Sammis was heard in the Chopin berceuse and the "Military March" by Tausig. William Tomlinson, the tenor, gave three songs not often heard, the sea song having a peculiarly haunting accompaniment: "Let Springtime Blossoms Bloom," Rhiere; "The Moaning of the Seas," Roma; "The Mistress and the Rose," Haydn. Alice Mertens, contralto, sang an aria from "Donna Caritea," Mercadante; "The Island," by Furd, and a new song by Mr. Hugo, entitled "Ich will's dir nimmer sagen." At the second concert Aimee Atkins played the adagio from Hugo's concerto, op. 11. Concertos by Beethoven, Schumann and Mendelssohn were played and the sixth rhapsody played with fervor by Gertrude Evers. Nanchen Adams sang an air from the "Marriage of Figaro" and "The Swallows," by Dell'Acqua. Eugene Hebbard sang "The Monk" by Meyerbeer, and "The Profane Sailor," by Herbert W. Greene. Mr. Hugo is completing an original opera and a symphony. He intends taking a vacation among the White Mountains. Always, everywhere, he will be followed by the best wishes of the many he has aided and gladdened.

FANNY H. R. POOLE.

A Riot of Music at the Annual Convention of the Teachers.

THREE DAYS' SESSION HELD AT THE COLLEGE OF THE CITY OF NEW YORK—LECTURE-RECITALS, ROUND TABLES AND CONCERTS UNTIL EVEN THE MOST HUNGRY FOR ART RUN AWAY--FRANK F. SHEARER, OF LOCKPORT, ELECTED PRESIDENT FOR THE NEW YEAR--THE RETIRING PRESIDENT, EDMUND SEVERN, CHOSEN FOR GENERAL VICE PRESIDENT--NEXT CONVENTION WILL NOT BE HELD IN NEW YORK
—A REPORT OF THE TWENTY-FIRST ANNUAL MEETING OF THE NEW YORK STATE MUSIC TEACHERS' ASSOCIATION.

After a three days' riot of music which began each day at 9:30 a. m. and continued until 11 p. m. or after, the members of the New York State Music Teachers' Association have departed for retreats that are cooler and more serene than Manhattan Island. The twenty-first annual convention was held at the College of the City of New York, June 29 and 30 and July 1. This is the second time that the association met in New York, and as the "Up State" feeling is strong, it is not likely to be held in the metropolis again, or at least not for many years to come. The up-State teachers have no high opinion of New York as a summer resort. Certainly, they had a rather uncomfortable time during the hot wave. Who can explain the longing to hear so much music by men and women whose lives are devoted to playing, singing or teaching? Three or four lectures or round tables in the morning, two concerts in the afternoon and another concert at night. The round tables began at 9:30 and continued until after noon. The first afternoon concert was scheduled for 2 o'clock and the second began at 4 o'clock. The night concert began at 8:15. Some one may ask, was it necessary to attend all the concerts? No, it was not necessary, but the wily program committee arranged it so that there was at least one work that everybody wanted to hear on each program. Then, the association is by no means large, and as an ad-



COLLEGE OF THE CITY OF NEW YORK.

mission was charged to attend the concerts there would have been slim audiences for some of the recitals if the teachers had deserted. In the main, there were fair sized audiences for all concerts. The concert of Wednesday night, perhaps, attracted the largest assemblage. Whatever the advantage may be in attending these conventions, one thing must be set down right here, and that is that the much neglected American composer was royally treated by the program committee. Besides honoring the native composers to a remarkable degree, the program committee must be commended also for the extent and variety of the music presented during the three days. The scheme lacked an orchestra, but orchestras are costly, and as the N. Y. S. M. T. A. never has anything approaching a surplus, the committee did the next best thing by providing an array of piano accompanists adequate for all demands. Some music would have made a better showing than it did if supported by an orchestra, but when men do their best it is cruel to make a point of the shortcomings.

Let the roll of honor be recorded here. The following Americans had some of their works played or sung during the convention: Mark Andrews, Gustav L. Becker, Homer N. Bartlett, Laura Sedgwick Collins, Otto Dressel, Grace G. Gardner, Victor Harris, Henry Holden Huss, Bruno Oscar Klein, Hans Kronold, Edward MacDowell, Jacques Mendelssohn, Horatio Parker, N. M. Rummel, Frederick Schlieder, Edmund Severn and Mary Knight Wood.

FIRST DAY SESSIONS AND CONCERTS.

The opening exercises were held in the large hall of the main building. After singing "America" and a prayer by the Rev. Dr. James B. Wasson, Professor Samuel A. Baldwin delivered an eloquent address of welcome, which was

followed by a report and address from President Edmund Severn. Mr. Severn said in part:

We are all very thankful to the city of New York, to President Finley, to all the officers of this very wonderful institution, the College of the City of New York, of the donation of this beautiful auditorium and the other auditoriums and rooms that we will have at our disposal during the convention.

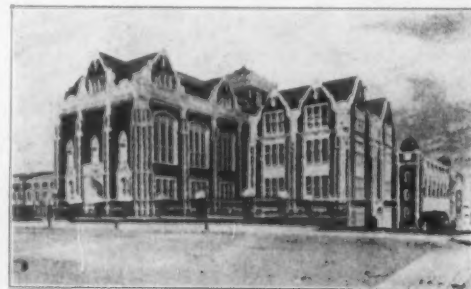
I know that you all will be very thankful. I know that I am. If we had to pay for these privileges, we could not have the convention. Our little two dollars just about pays for the printing of this affair, and we could not have had the convention unless some one said: "Come in here; we will put a roof over your head and see that you will be comfortably housed," so that I wish to state that we are all thankful to the city of New York and those officers. Personally, I am very thankful to all those who have



DAVID BISPHAM.

helped me. Mr. Shearer has worked like a horse. Early and late he has been in the harness. I suppose he has broken sets of perfectly good harness in the interests of the association.

Dr. Lee worked like a draft elephant. He is a big man, quite as big (intellectually speaking) as my simile would suggest. He is a very busy man. He is a man that has under him thousands of human beings and yet he worked late nights and early mornings to help get this convention ready. Let us try to be on time every-



TOWNSEND HARRIS HALL, COLLEGE OF THE CITY OF NEW YORK.

where. Let us not be late. And—well, if I go to work and try to tell of every one personally—Louis Arthur Russell, for instance. When you have noticed any particular gleam of human intelligence in your president, particularly that phase of enlightenment which pertains to things "Conventional," he has been using the scintillating cerebrum of Brother Russell.

I want to thank Miss Johnson and all those vice presidents who have worked; those who have not, I commend to the action of their dark brown consciences. I have a genuine feeling of pity for them. They have not yet discovered that the only way to be happy is to make others happy. Judging from the bright and shining

and neatly washed faces that I see before me these neglectful vice presidents have missed a great opportunity.

What are we here for? To listen to music? No, not in particular. To learn something about music? No, not in particular. We know enough. We are here to try to cement ourselves into a body of brothers and sisters. I hate to tell a story at this early stage of the game, as I am fully impressed with the "seriousness" of this occasion. Sometimes, however, a yarn in the right place does better service than a whole lot of pretty talk. You have heard it, no doubt, but that will not deter me.

Some years ago a native of Moodus, Conn., visited some relatives in New Jersey. He was though somewhat uncouth, an ardent Sunday school man and let that fact become known on all occasions. As a result of this—may we call it judicious advertising?—he was asked to address one of the local Sunday school classes, which he did as follows:

After certain preliminary remarks, given with a fine nasal twang, he came to the point with: "What are we here for? You little children in the front row, can you tell me?" Deep silence. "Just one little word will answer my question—a little word of three letters. You can't think? I'm very sorry.

"Now you larger boys and girls, you tell us what we're here for?" Nothing doing. "Remember, just one little word of three letters." You could cut the silence with a knife. "Well, well, I am astonished. Can you boys and girls of the Bible class help cut on this? I'm sure you can." Long wait. "My, my! Whw, don't you know? It's Love! L-U-V, Love. That's why we're here."

Mr. Severn's happy words put everybody in the best humor, and this perhaps accounted to some extent for the



MAIN BUILDING AND TOWER, COLLEGE OF THE CITY OF NEW YORK.

harmonious round tables of the first day. Anna E. Ziegler, as chairman, presented Walter A. Robinson in Room 105, where a number of vocal teachers heard Mr. Robinson give an illustrated lecture on "The Physiology of Artistic Singing." In room 306, Mark Andrews, chairman, introduced Kate Elizabeth Fox, who talked to those interested in church music on the subject, "Choirs and Choir Singing." E. M. Bowman, in room 126, attracted a good audience to hear Kate S. Chittenden on a most illuminating feature of pianistic art. Miss Chittenden discussed the matter of repertory for players with small hands, and this was illustrated by the talented Mabel Besthoff, a pupil of May I. Ditto, of the American Institute of Applied Music. Unfortunately the writer was unable to attend the Tuesday morning lectures. The one by Miss Chittenden this writer particularly wished to hear, for Miss Chittenden has the real genius for teaching and for directing younger members of the musical profession to rise above the prosaic and tedious. Another lecture of Tuesday morning that was worth going far to hear was the one delivered by Professor Charles H. Farnsworth, of the Teachers' College, on "Education for Enjoyment." Carl Schmidt was chairman of this uplifting half hour. Near noon, Mark Andrews presented, in room 306, Gottfried Federlein, who spoke on the subject of "The Concert Organist."

Here are the programs for the three concerts Tuesday afternoon and evening:

2 p. m.—Organ recital by Prof. Samuel A. Baldwin, head of the music department of the College of the City of New York:

Passacaglia in C minor	Bach
Benedictus, opus 59, No. 9	Reger
Pastorale, opus 59, No. 2	Reger
Double Theme Varié	Rousseau
Barcarolle in B flat	Faulkes
Sonata in A minor, opus 17	Mark Andrews
Melody in E	Rachmaninoff
Theme and finale in A flat	Thiele

4 p. m.—Joint recital in Townsend Harris Hall, by Atala Valliere, soprano, and Hans Kronold, cellist:

Romanza	Beethoven
Evening Song	Schumanu
Rondo	Boccherini
Non Torno	Mr. Kronold.
Her Violin	Mattei
To My Beloved	Severn
Polonaise	Miss Valliere.
Widmung	Popper
Tarantelle	Popper
You and Love	Mr. Kronold.
Si tu m'aimais	D'Hardelet
Romanze	Miss Valliere.
La vision de ma mere	Kronold
Spinning Song	Kronold
Air Religieuse	Kronold
Witches' Dance	Kronold

8:15.—Concert in large hall of main building.

Pastorale sonata, opus 88	Rheinberger
Blow, Blow, Thou Winter Wind (from As You Like It)	J. Warren Andrews.
Amour, Viens Aider (from Samson and Delilah)	Edwin H. Lockhart, basso.
Be Not Afraid and Lift Thine Eyes (from Elijah)	Saint-Saëns
Chorus of 600 school children, under the direction of Dr. Frank R. Rix.	Amy Ray, contralto.
Ti tuo si fedel (from Masked Ball)	Mendelssohn
Berceuse	Verdi
Largo	Dr. Ion Jackson, tenor.
The Empire State (patriotic song and chorus)	Gounod
By the school children, accompanied at the piano by the composer and at the organ by Mr. Andrews.	Handel-Whitney
If Thou Wert Blind	Mr. Andrews.
Reconciliation	Schlieder
Wie Melodien zieht es mir	Dr. Jackson.
Ouvre tes yeux bleus	Brahms
Lungi dal caro bene	Massenet
The Lost Chord	Miss Ray.
School children, accompanied at the piano by Anna T. Kerr and at the organ by Mr. Andrews.	Secchi

An attempt to review the music of the first day is a task—an unnecessary task—for most of the artists are old friends to THE MUSICAL COURIER readers. Professor Baldwin's recitals at the College of the City of New York are regularly reported in this paper. He is an artist of noble calibre, ever striving to show the infinite possibilities of the pipe organ. His program Tuesday afternoon was pronounced "colossal," and so it was, and from the beginning

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WANTED—By a first class pianist and piano teacher, an engagement in or about New York City during the summer months, either to teach in a summer course or to play. Address "W. W. M.," care of this paper.

to the end the performer succeeded in bringing out every passage with the skill and sympathy of one who is consecrated to his art.

The joint recital by Hans Kronold and the young soprano, Atala Valliere, of Manhattan Opera House, was thoroughly enjoyable. Mr. Kronold has won his spurs, so to speak, and needs here but little further endorsement. His own compositions, too, found much favor with the

ence, and among those who joined in the compliments after the recital was the exacting Mr. Kronold. The soprano sang with much sweetness and purity and with much more taste than the average singer of her years ever displays. Mrs. Severn accompanied for Miss Valliere and Edwin Rechlin played for Mr. Kronold.

The night concert partook of something like a festive occasion. The presence of the public school children from the Heights section created more or less excitement, but no one objected to this after hearing the lovely tone quality of these boys and girls. These children attend the common schools in a section of the city where conditions are far superior than in the quarters where the poorer classes live. Many of them looked healthy and all seemed happy. Their singing aroused great enthusiasm. By request, the program numbers published in advance were changed to include the same works sung by the school children at the recent Sängersfest. The numbers from Mendelssohn's "Elijah" were beautifully phrased and the clear enunciation of the words put to shame some of the choral clubs made up of adults. Miss Collins' patriotic song served a double purpose—it gave the audience another treat in hearing those lovely young voices—and again showed the skeptical that sight reading is really accomplished by those who teach music in the common schools. It is reported that many of the children had never seen a copy of Miss Collins' song. After a fairly successful trial in reading the notes, the boys and girls united in singing the song as if they had known it all their lives. Both words and text of "The Empire State" are by Miss Collins. Her song has decided merit. All schools in the State ought to learn and sing it. The composer and author has dedicated the song to the National Society Daughters of the Empire State. Such songs help to keep patriotism alive. The soloists of Tuesday night did themselves credit. The large hall of the college is not notable for good acoustics, nevertheless each one of the three solo singers was easily heard. The organ numbers by J. Warren Andrews were happily chosen and magnificently played. The berceuse credited to Gounod is an arrangement of that composer's charming song, "Sing, Smile and Slumber." The concert closed with the singing of Sullivan's "Lost Chord," in which the children again revealed so much that was commendable. The chorus sang "Home, Sweet Home" as an encore after the first numbers.

BRUNO OSCAR KLEIN.

critical listeners. Miss Valliere, however, needs a word of introduction. She stepped in at the eleventh hour to substitute for two other sopranos, the first, Edith Chapman-Gould, who had been advertised, and Mrs. Gould becoming indisposed, Beatrice Fine was to sing, but she, too, became ill, and thus the Severns came to the rescue with this charming vocalist, who, by the way, is a pupil of Mrs. Severn. Miss Valliere was warmly received by the audi-

LECTURES AND MUSIC OF THE SECOND DAY.

A business meeting preceded the lecture sessions on the morning of the second day. At ten o'clock members had

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COLLEGE OF THE CITY OF NEW YORK AND TOWNSEND HARRIS HALL.

their choice of attending several lectures. One in room 105, in the main building, was in charge of Louis Arthur Russell. The lecturer, Frank Hunter Potter, talked on "Teaching by Indirection." H. Brooks Day was in charge of the lecture and meeting in room 306, where Harold Vincent Milligan, organist of the Rutgers Presbyterian Church, New York, read a paper on "The Organist and Piano Practice." Perhaps the largest number of musical educators were attracted to room 126, where Edward Morris Bowman introduced Gustav L. Becker, the lecturer of the hour. Mr. Becker read a very valuable paper on "Traditional, Scientific and Ideal Methods in Piano Playing and Teaching." It will be impossible to give here more than a few extracts of Mr. Becker's able essay. He said in part:

For my motto I have chosen the following: "Hold thought steadfastly to the enduring, the true and the good," which applies to my subject in about this way: Tradition hands down to us that which is enduring, being true and good. Science reveals and puts to the test what is true, and the ideal is what our souls have always longed for—the perfect—or, if that is unattainable, at least the good.

Our inner consciousness is the treasure chamber of all life impressions; our ego is the sum total of what we have received and retained, and the way to retain impressions and make them a part of our soul is to convert them into thoughts and emotions. But life has no joy and purpose when our souls are filled up with thoughts and thrilling with emotions which we keep all to ourselves, suppressed. Of course we should avoid undesirable impressions, or if received, not allow them to take possession of our souls. But life, to be real, must have free flow of outward expression. Our very bodies are but the temporary, compound, symbolistic expression of our inner real soul life.

Music, being acknowledged one of the most efficient media for expressing the inner soul life, we as musicians cannot be really contented as long as we are unable efficiently to wield our means of expression.

Also, in just so far as we fail to realize our endeavor to express the beautiful, the noble and the true, we will fail thereby to benefit and bless others. On the other hand, no matter how well equipped we are with power and skill in the outward means of expression—technic—we are less likely to arouse in others any stirrings of soul when we ourselves are unconscious of them. Therefore I wish to impress upon you as teachers the need of giving equal importance to the development of the inner soul life with the outer means of expressing it. Technic is too often employed merely as a means of astonishing and sensuously fascinating the listener with its feats of speed, force, endurance and daring, or by its premeditated effects and general cleverness.

Is that all the so called "Divine Art" is good for? No! Decidedly not!

To the average audience such parts of a musical program as portray the complex, more deep and noble impressions of the soul are the very parts that prove to be of least interest; as in most of Bach, a great deal of Beethoven and Brahms.

Yet, why? Because, unless the audience is entirely unmusical, one or the other, or both of the aforesaid requisites of expression are missing. One hears tones and tones galore, possibly with much force and variety! Yet do they convey any ideas or emotions?

A performer who, having the requisite power and command of technic, is full of the import, atmosphere and feeling of the composition, will lose himself entirely in his self-to-God expression of it. His motto may be either "Art for Art's Sake," or "Art for the Expression of Life." In either case his whole souled interest in the aesthetic or emotional side of his art production will also make the audience, for a greater part at least, forget the personality of the performer and be all engrossed and fascinated with the content of the composition so revealed to them.

How is such a player evolved?

By what method or course of instruction?

More than 150 years ago Carl Phillip Emanuel Bach issued a book on the art of pianoforte playing which contained such good advice, that if it had only been more extensively heeded, followed up further, and worked out, could long ago have brought us, in a most natural way, to the development of an ideal piano technic. We are always looking for that which, while natural, is also serviceable to our highest art purposes.

The inevitable technic has heretofore been the chief obstacle to the ideally artistic performance. You all, who are, or have been piano players, know how difficult it was to acquire a good, serviceable technic, and then how easily it was lost by a temporary cessation of practice. How many ambitious young pianists there are who, through force of circumstances, are compelled to give most of their time and energy to teaching, so that they have but little of both left with which to work further toward their ideal goal—that of becoming prominent or recognized public performers! They usually give up in despair and resign themselves to being "just teachers." Now wouldn't all of you hail with delight any system which could make piano playing easier and more natural, so that once learned, one would require but comparatively little time to keep in practice? And if you also found that it enabled you and your pupils to command over much greater resources of expression, that your touch became clearer and more flowing, and your style more coherent, your phrasing more intelligible and effective? And when there would also be more time to spare for the higher aesthetic development? Now I can see some hopeful looks, and

yet also some skeptical ones! But I know there are a number of you willing to abide by the motto: "Hold fast to that which is good until you find something that is better." But how will you be convinced that anything is better, without the test of time? You may have observed, though, that nowadays we do not need such long time tests to prove the value of new discoveries. The sciences enable us to make clear the faults of old, time honored systems, and simultaneously show what would be the most practical and efficient new way.

For modern advancement in the field of piano technic we owe much to such thinkers and experimenters as Deppe, Stocwe, Caland, Breithaupt, Toni Bandmann, Madame Jaell, Frederic Horace Clarke, Tobias Matthey, Xaver Scharwenka and Macdonald Smith. They each contributed their share to an impressive and wondrous labyrinth of ideas and results.

Then came Dr. F. A. Steinhausen, the eminent and able physicist and clear headed philosopher, with his scientific searchlight, and after carefully sifting, critically analyzed the claims and theories of all the others, except Macdonald Smith's, which was already on a scientific basis. As a result, we now have scientific principles and proven facts—for those who are willing to learn. The aims of this new technic may be summed up as follows:

1. To dispense with the isolating finger effort, by means of the forearm rolling motion and hand adjustments.
2. Participation of all members and joints, and avoidance of all fixation (that is, rigidity).
3. Exploitation of the strength of the larger muscles of the arm in wielding the playing weights.
4. Emancipation from mechanical and soulless practising.
5. Economy of energy and saving of fatigue.
6. Utmost power of gradation of dynamics.
7. Minimum effort during holding of the key after the tone is produced.

At the request of Mr. Bowman and to the pleasure and profit of his colleagues, Mr. Becker played his own delightful "Valse Amabile" to illustrate his ideas of relaxed movement in playing the piano.

By eleven o'clock one of the largest audiences of the convention assembled in Townsend Harris Hall, where



KARL KLEIN.

Louis Arthur Russell, as chairman, everlastingly endeared himself to his colleagues by presenting an attraction no less than David Bispham. Mr. Bispham's many sided art made the visiting teachers forget the torrid weather. The great American baritone and educator sang, lectured and recited Poe's "Raven" to the musical setting by Arthur Bergh, played with unerring artistic insight by Charles Rogers, Mr. Bispham's new piano accompanist. In his lecture Mr. Bispham made out a powerful case for the much neglected English language. His subject was "The English Language in Song and Speech." The lecturer spared nobody and his arguments were all strongly and logically set forth. Accompanied by Mr. Rogers, Mr. Bispham proved that there are English operas worth singing. He sang an aria from Purcell's "Frost King" and the "Templar's Song" from Sullivan's "Ivanhoe." Between the operatic numbers Mr. Bispham sang Harriet Ware's fascinating "Boat Song" which the artist has included on his programs many, many times. Mr. Bispham received an ovation and something even more overpowering after he concluded his recitation of "The Raven." His dramatic recital held the listeners under a spell. Mr. Bowman told the writer that only once before in his life had he ever been so aroused by a dramatic performance, and that was as a boy listening to a performance of "The Ticket of Leave Man," more than thirty-five years ago. As soon as the program ended everybody pressed forward to greet the "lion" of the hour, which had been most thrilling.

CONCERT PROGRAMS.

2 P. M.—Recital for two pianos by the Misses Sondheim and Louise Biggers, contralto:

- Concerto Adagio Allegro Bach-Kruy
Variations on a Theme from Beethoven Saint-Saëns
The Misses Sondheim.
Mon Coeur S'ouvre a ta voix Saint-Saëns
Louise Biggers.
Le Soir.
Le Matin Chaminade
Gavotte and Musette Raff
The Misses Sondheim.

- Ein Traum Rubinstein
Lied Rubinstein
Miss Biggers.
Romanze Thern
Rondo (opus 73) Chopin
Valse Paraphrase Chopin-Schuett
The Misses Sondheim.
Verborgtheit Hugo Wolf
Ständchen Richard Strauss
Miss Biggers.
Tannhäuser Overture Wagner-Roqu
The Misses Sondheim.

4 P. M.—Concert by Jacques Mendelssohn, pianist-composer; Grace G. Gardner, soprano and composer; Rhea L. Massicotte, soprano; Emelie Gray, harpist; Babetta Huss, contralto, and Henry Holden Huss, composer-pianist:

Petite Suite in E for violin and piano Jaques Mendelssohn
Harold Eisenberg, accompanied by the composer.

- Songs—
It Is Springtime Grace G. Gardner
The Water Nymph Call Grace G. Gardner
The Path Across the Mountain Grace G. Gardner
Violin obligato, L. Maskowitz.
The Voice of the Desert Grace G. Gardner
Rhea L. Massicotte and Miss Gardner.
A. W. Burgemeister, accompanist.

- Piano solos—
Minuet C, major, opus 18 Henry Holden Huss
Prelude A flat major, opus 17 Henry Holden Huss
Valse A major, opus 20 Henry Holden Huss
To the Night Henry Holden Huss
Polonaise de concert (ms.) Henry Holden Huss
Played by the composer.

- Harp solos—
Romance in F Thomas
La Source Hasselman
Emelie Gray.

- Songs—
My World Huss
My Jean Huss
Home They Brought Her Warrior, Dead Huss
Accompanied by the composer.
Babetta Huss.

- Harp and piano—
Chorale Widor
Madame Gryn and Mrs. Bula C. Blauvelt.

8.15 P. M.—Concert by Bruno Oscar Klein, composer-pianist; Karl Klein, violinist; Leo Schulz, cellist; Hermann Dutschke, French horn; Shanna Cumming, soprano:

- Trio in D major, opus 70, No. 1 Beethoven
Violoncello soli—
Air Bach
Rondo Dvorak
Menuetto Klein
Violin soli—
Notturmo, opus 27, No. 2 Chopin-Wilhelmj
Zephyr Hubay
Jota de San Fermin Sarasate
Quintet for soprano, piano, violin, violoncello and horn Klein
Allegro moderato, ma un poco agitato.
Andante cantabile.
Allegro appassionata.

Mrs. Severn played artistic piano accompaniment for Miss Biggers, who proved herself the possessor of a large well placed voice of excellent natural quality. In the future Miss Biggers should aim to sing some English numbers. Singers must begin to do their share in making propaganda for the language that Americans should know best. The playing of the Misses Sondheim was artistic, although a little too strenuous at times. However, this may be due to the hall, which was far from ideal for hearing music.

The concert which began at four o'clock Wednesday afternoon was brimful of romance. My, what love making, fairies and other fantastic creatures the music recalled! Mr. Mendelssohn, of West Hoboken, N. J., who spells his name with an s less than that of the immortal Felix, opened this session of music that was all so beautiful and moving with his suite that had some really impressive moments. It was well played, too, with the composer at the piano and the young violinist whose name appears on the above program. Miss Gardner, suffering from a slight throat trouble, was able to sing but one of her songs—"The Water Nymph Call"—and as was expected when a composer interprets her own music, the audience heard it at its best. Miss Gardner lives high above the commonplace, and in her music she soars in the realm of the



GREAT HALL, COLLEGE OF THE CITY OF NEW YORK.

poetical and fantastical. Her songs are captivating and they seemed even more so, while the fresh, young voice of Rhea L. Massicotte filled the hall in singing "It Is Springtime," "The Path Across the Mountain" and "The Voice of the Desert." The last song has a strong Oriental flavor, particularly accentuated in the accompaniment.

Henry Holden Huss, one of the resident geniuses, arose to great heights in the performance of his piano numbers. Mr. Huss is a romanticist, but, thanks to a sound classical education, his music is stamped with the mark of the scholar, the thinker, as well as the poet and dreamer. The Huss compositions show an abundant inventive fancy, allied to skill that invites all lovers of piano music to listen with loving interest to one who can write for the instrument if any modern composer can. The minuet in the group of five compositions leaves no one in doubt about its musical worth. The prelude is a veritable tone story, and how beautifully it was played! The valse is just one of those things the up to date piano teacher wants for certain pupils, and there were many who heard the valse last Wednesday who wished the composer had repeated it. "To the Night" is one of those melancholy things we all love. Daylight and sunlight have their place in music, but who does not prefer the quiet and peace of the night when the restless world sleeps in order that the fairies and ghosts may commune with their own kind after their own fashion? The imagination pictures various alluring scenes while the composer performs his wonderful nocturne, and wonderful and most original it is—lovers in their retreats, innocent children dreaming in their humble cribs, the occult world ready to send its messages for those prepared to receive them. All of this and more is depicted in the Huss nocturne, or "To the Night," which in a way is a more majestic title. Mr. Huss was fortunate in having his accomplished sister, Babetta Huss, to illustrate his songs, all of them gems. Fortunate, indeed, is this composer in having both a wife and sister to sing his lyrical works. Mrs. Huss, being somewhat indisposed, was unable to leave her summer home up in Lake George, so Mr. Huss came on to New York without her, for the sister was here and she could assist him nicely. Miss Huss sang her brother's songs with a voice that was rich and sympathetic and with that loving insight that only a wife or sister shows in a man's efforts. Bishop Doane of Albany is right. "Woman is man's equal, but she is different." Thank heaven for that. Happy the composers who have women in their families like Mr. Huss to sing their songs as Mrs. Huss and Miss Huss sing the inspired lieder written by Mr. Huss. It is time that some American singers added Huss songs to their lists. Many have done this, but many more ought to do it.

The harp music by Madame Grey afforded a delightful contrast. The player is a finely schooled artist, and both in her solos and in the majestic chorale by Widor, assisted at the piano by Bula C. Blauvelt, the audience manifested a genuine liking for this feature.

American musicians, let it be stated here, that a real work of genius was heard at the Wednesday night concert. Yes, Beethoven was a genius; so was Bach and Dvorák, but as all of you know this you will wonder why any one should be so stupid as to state what is as well understood as the scale of C major. As the program indicates, a trio by Beethoven was played as the opening number of the night concert, and again, as the program indicated, a quintet by Bruno Oscar Klein closed the concert. This quintet is a work of genius, and it will be next to a crime if it is not universally accepted as such during the lifetime of the composer. All musical Europe should hear this work, and all America must hear it and will hear it if Mr. Klein's publishers assert themselves and the professional friends of the composer do their duty in the matter. Stifling as it was Wednesday night, there were many persons present who would have remained to hear the quintet repeated. The use of the French horn, and the soprano voice, with the piano, violin and cello, is surpassingly beautiful. The composer's themes are simple enough, but it is in the manner in which he has employed his ideas and in the extraordinary way in which he has built the structure that forces one into believing that a masterpiece has been created. In the presentation of this work, Mr. Klein was most fortunate. He had his talented son, Karl Klein, playing the violin part; Shanna Cumming was the singer; Leo Schulz, past master of cello artists, and Hermann Dutschke, of the New York Philharmonic Society, essaying the part written for French horn, and lastly, but of greatest importance, the composer at the piano. This was a time to make Americans feel proud of a man who lives in New York and who ought not be obliged to struggle another day in the matter of having his music played and sung. How much longer will Americans tolerate the importation of vulgar clap-trap into this country, while such a work of genius like this quintet is written and published here? How much longer will inconsistency and humbug prevail among those who give concerts in America and those who attend the concerts? Klein's quintet, written for the unusual combination of piano, violin, cello, French horn and solo soprano, is a composition of

sublime character, one that would add lustre to the chamber music hall; it should be heard by every one who loves pure music. The trio, by Beethoven, it is needless to state, was played with masterly style, but that was anticipated by every one. The solos, both by the cellist and young violinist, did more to fill the night with joys. It was a great concert—perhaps one of the greatest ever given with the thermometer ascending under the electric lights to the nerve destroying place marked "blood heat." The largest audience of the convention attended this concert, and nothing was left undone to make the composer and his assistants feel that they had conferred a lasting favor upon those who braved the weather, for all remained to unite in giving Mr. Klein a rousing ovation.

LAST DAY'S MUSIC AND A WORD OR TWO OF DISAGREEMENT.

Singers, pianists, theorists and organists, all had more innings on Thursday, the last day of the convention. Who could listen to it all? There was a word or two of disagreement, but that was one of the things everybody expected. They always have some disagreements at these musical conventions. So do medical doctors, clergymen, college professors and all other bodies who meet to discuss the subjects that belong to their cloth. So, let us for once be charitable to the musicians called together on a fearfully warm day to talk over some points. First there was a little row in one of the rooms where about one hundred vocal teachers were assembled. J. Van Broekhoven, who believes that the voice is a wind instrument, was chairman at one of the round tables where



Photo by Davis & Eichenmeyer, New York.
HENRY HOLDEN HUSS.

David C. Taylor read a paper on "Instinctive Vocal Guidance Versus Mechanical Tone Production." The writer was unable to hear this paper, but from one who was there, was informed that Mr. Taylor thinks vocal teaching superfluous. All that is needed, according to his theories, is to hear the great singers and then sing yourself. This naturally aroused a storm, which so discomfited the bold man that he fled from the room. A dozen tried to get at him at once, but he was gone. "Think of it," said one vocal teacher, who lives near Syracuse, "what would Lamperti have said to that fellow?" By "fellow" the lady meant Taylor. The friend, who was with an organist from the same vicinity, added: "I told you not to go in that room. You know these vocal teachers always fight." "Is that so?" said the other lady. "Well, how about us pianists and organists?" "Well, if we do fight, our disagreements are more dignified and rational. Pianists and organists have more poise than singers or singing teachers."

Now, here is a theme for the next convention, which, by the way, will most likely be held in Lockport. This matter of meeting place has been referred to a committee. Those members opposed to Lockport think the convention should be held in a city where they have a university. Besides Lockport (which has no university), Syracuse is mentioned as one place favorable to the majority of those who do not want Lockport and are about through with New York.

The newly elected officers are: President, Frank F. Shearer, of Lockport; Edmund Severn, the retiring presi-

dent, general vice president; C. I. Valentine, of Hoboken, N. J., treasurer; Anna Laura Johnson, of New York City, secretary (third re-election); Gustav L. Becker, of New York City, chairman of the program committee, with Carl Schmidt, of Brooklyn, and Harry Fellows, of Buffalo, as his assistants.

Other round tables and lectures of the last day were: Lecture on "Choir Conducting," by Clifford Demarest, J. Warren Andrews, chairman; "From Keyboard to Staff," by Charlotte E. Mason, E. M. Bowman, chairman; "Method of Teaching," by Dr. Frank R. Rix; "What Knowledge and Power in Music Should Be Expected of the Elementary School Graduate," Louis Lambert, Carl G. Schmidt; "Church Anthems," by Albert Reeves Norton, J. Warren Andrews, chairman; "Richard Strauss, 'Salome' and the Music Drama of the Young German," Dr. J. Mendelsohn, J. Van Broekhoven; "Fundamental Piano-forte Training for Concert Artists," Louis Arthur Russell, E. M. Bowman; "Music in High and Elementary Schools," Frances E. Dutting, Carl G. Schmidt.

In the afternoon of Thursday, Amelia Pardon was the pianist in a joint piano and song recital. This concert was followed by an interesting program given by Eva Emmett Wyckoff, soprano; Adele Laeis Baldwin, contralto; Charles Kitchell, tenor; Perry Averill, baritone; Augusta Schnabel-Tollefsen, pianist; Carl Henry Tollefsen, violinist, and Edwin Cary and Robert Gayler, accompanists. These artists united in the performance of the following music:

- Sonata (in F major, Peters edition No. 7).....Haydn
Piano and violin.
Augusta Schnabel Tollefsen, Carl Henry Tollefsen.
Songs—
A Bowl of RosesWyman
WiegandTanbert
Air from Jeanne d'ArcTschalkowsky
Mrs. Baldwin.
Liebeslieder walzerBrahms
Suite for piano and violin, op. 44.....Schutt
Madame Tollefsen and Mr. Tollefsen.

Mr. and Mrs. Tollefsen are artists one enjoys. They are of the right musical calibre, and being young, their playing is alive with the enthusiasm that sweeps all before it. No better pianist appeared at the convention, and in the ensemble with her husband Mrs. Tollefsen once more gave the audience an idea of piano playing that is truly artistic and inspirational. Her beautiful tone, clean pedal work and musical phrasing are all in striking contrast to much that is called piano playing in these days. The Haydn sonata and the three parts of the Schutt suite played by the Tollefsens were among the best renditions of the convention. Mrs. Baldwin sang her group of songs charmingly, and this delightful contralto never departs in the slightest degree from artistic ideals that are not too general among her sex. Fascinating in every verse were the "Liebeslieder" waltzes by Brahms, which the quartet of vocalists sang with zest infusing them with the correct "atmosphere." The four-handed piano accompaniment played by Messrs. Cary and Gayler added the musical "spice" to a nearly perfect vocal ensemble of music that one rarely hears in New York, or in this country for that matter.

The last concert of the convention included a novelty that ought not to have been postponed until every nerve in most persons' bodies was enervated owing to the heat and too much music. Reference is made to Edmund Severn's violin concerto in D minor. American composers do not write violin concertos every year, and because they are a rarity from the pen of Americans, the writer believes the concerto should have had a hearing earlier in the sessions and that an orchestra should have been engaged. Mr. Severn was very fortunate in having his clever help-mate play the piano accompaniment for the soloist, Giacinta della Rocca, but the greatest living pianist cannot be made a substitute for an orchestra. Besides Miss Rocca, to interpret Mr. Severn's concerto, the soloists for the finale of the convention were Margaret Keyes, contralto; Elena de Olloqui, pianist; Lester Bingley, baritone. Mr. Averill accompanied for Mr. Bingley and Florence Wessell assisted Miss Keyes. The order of the closing program follows:

- Pilgrim's SongTschalkowsky
Mr. Bingley.
Deux ArabesquesDubussy
En CourantGodard
Miss de Olloqui.
O Don Fatale (from Don Carlos).....Verdi
Miss Keyes.
Concerto for violin (first time).....Edmund Severn
Allegro energico. Andante espressivo. Adagio, non troppo. Allegro.
Signora Giacinta della Rocca.
Murmuring ZephyrsJensen
Today and TomorrowHomer N. Bartlett
(Accompanied by the Composer.)
Mr. Bingley.
The Water LilyMacDowell
EtudeMacDowell
Miss de Olloqui.
WidmungFranz

Vergebliches Standchen Brahms
Hills o' Skye Harris
Happy Song Del Riego
Miss Keyes.
Hej're Kati (Scenes de les Czardas) Hubay
Signora della Rocca.

Miss Keyes, who has become one of America's foremost singers, was in glorious voice. She has the musical temperament that rarely exists among native singers—a warmth and vigor that carries one off his feet. The critics on the recent tour said not a word too complimentary in writing of Margaret Keyes, now a contralto of commanding position, prepared to sing on the same stage with the world's most eminent singers, and in comparison with the foreigners the plucky American girl, with her wealth of voice, loses nothing. Now, for Mr. Severn's great work, for a great work it is undoubtedly: First, one is impressed by its modernity, and second, by the grasp with which the composer has cemented his ideas. What a pity that the musical audience, that listened with bated breath to every bar, analyzing the themes as they listened, did not hear the work supported by an orchestra, with the performer a strong man instead of a very delicate young woman. Miss Rocca does not weigh a hundred pounds, and, considering that she is so fragile, she performed marvels with this masterly work. The four movements, marked: "Allegro Energico," "Andante Espressivo," "Adagio, Non Troppo," and "Allegro," indicate that Mr. Severn has followed others in using the Italian language to designate the movements of his concerto, but that is as far as he has followed any one. His violin concerto is as original as Mendelssohn's or Tchaikowsky's, and more modern than either. Another time it may be heard under conditions that are more favorable, and then it will be a pleasure rather than a duty to review it. Now, the most that can be said is that it is a work of great virility, showing the thoughts of a man strong in musical ideas with the daring to write them regardless of what the gallery might think. Every violinist at once recognizes that a musician who understands the violin and its possibilities has written the concerto, and those who play it will be certain to appreciate its wholesome vigor and musical fiber. Miss Rocca, with Mrs. Severn, who played the difficult accompaniment, and the composer, had to respond to a frantic ovation at the close. With the delicate Miss Rocca playing the fiery "Czardas," by Hubay, as the final number of the convention, those who think a'out the fitness of things must conclude that this dainty and pretty little player chose the proper music. Of all mad, musical years, this of 1908-1909 was the maddest, and the dance of the Hungarians, known as the "Czardas," is the wildest and maddest in all terpsichorean realm. Never mind, those who are sorry that the season is at

last over, may console themselves with the thought that a madder one still is to begin somewhere along the end of September or 1st of October.

SOME NOTES OF THE CONVENTION.

Amy Fay, who had an invitation to accompany her sister, Mrs. Theodore Thomas, to the White Mountains, postponed the trip in order that she might attend the convention. She attended every concert and most of the lectures. "You know," said this clever pianist and musical author, "I dote on conventions." Some folks smiled grimly as they overheard her, but Miss Fay, looking younger than ever, was perfectly sincere.

Della Thal, the young and gifted pianist, attended the concerts afternoon and evening, and it would have benefited some of her colleagues who played to hear what she had to say about the art. Miss Thal is too modest, but she will be pushed next season in spite of her own modesty. Pianists of her type are not common even in this day when players seem to have descended down upon New York from the four corners of Europe. There is no need to encourage all of these so long as we have players like Augusta Schnabel-Tollefsen and Della Thal living right close to our doors and more than that born under the "Stars and Stripes." Hurrah for these handsome American girls who play the piano so beautifully!

The text for the vocal part of Bruno Oscar Klein's great quintet for violin, cello, piano, soprano and French horn is taken from two poets, Heine and Chamisso. The first and second movements from Heine read—First movement:

ALLEGRO MODERATO MA UN POCO AGITATO, B MINOR.

The stories of our childhood invite with beckoning hand,
And sing to softest music about a magic land;
Where fullblown flow'rets languish in evening's golden light,
And mingle lovelorn glances in bridal beauty bright;
Where all the trees are vocal, and all in concert sing,
And, tuned to blithest music, the limpid fountains spring;
And love strains ring melodious, sweet as no tongue can tell,

Till love's resistless longings possess thee like a spell.
And oh! could I be yonder, and lighten there my breast,
And free from every torture be happy and at rest!
Alas! that land enchanted, full of my dreams display;
But with the dawn of morning like mist it melts away.

ANDANTE CANTABILE, F MAJOR.

A star shoots by in the darkness from heaven's vaulted height,
The star of love has fallen, has passed in comet's flight.

The apple tree showers blossoms to earth like the winter's snow,
And portingly zephyrs breathe on them, driving them to and fro.

The swan's sweet song is wafted across the glitt'ring wave,
And evermore softly singing he sinks in his wat'ry grave.

Now all is hushed and silent, at rest the wind's light play,
The star has died and is vanished, and lost is the swan's sweet lay.

The finale ("Allegro Appassionata," in B major, text by A. von Chamisso) follows:

Is't true? I cannot believe it, a dream doth my senses enthral?
Oh, can he have made me so happy, exalted me thus above all?
Meseems as if he had spoken, I'm thine, forever true!
Meseems, oh, still am I dreaming, it cannot, cannot, be true!
Oh, could I, rock'd on his bosom, in th' sleep of eternity lie!
That death were indeed most blissful, in rapture of weeping to die.

The writer saw no one present a laurel wreath to Perry Averill, the chairman of the program committee, but Mr. Averill deserved one if any man ever did. Throughout the convention this many-sided and talented man and singer conducted himself with the urbanity of a diplomat and the patience of an angel. Mr. Averill has a fine baritone voice, is an admirable accompanist and an excellent speaker. He filled his office at the convention with great credit to himself and the association.

Mrs. Edmund Severn, the accomplished wife of the president, was one of the best dressed women at the convention. How does she do it? Few professional women have time to interview dressmakers and milliners, but who ever saw Mrs. Severn when she was not smartly dressed? On the first day of the convention, when she assisted Mr. Severn in receiving the visitors, and played the piano accompaniments at one of the afternoon recitals, Mrs.

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New York

Severn wore a dainty gown of white mull trimmed with the finest embroidery and lace. Her hat in tints of green and white was most becoming. The second day, when Mrs. Severn again played accompaniments for one of the singers, she wore gray voile with a hat to match. At the closing concert, Thursday night, when she played the accompaniment for Mr. Severn's violin concerto, she was radiant in shell pink messaline adorned with point lace, Oriental embroidery and diamond ornaments.

Amy Ray, the contralto soloist at the concert Tuesday night, was a happy surprise. The large hall in the main building could hardly be worse for singing, yet Miss Ray's tone quality, her enunciation and all the rest that makes singing enjoyable, appealed at once to all listeners. She is to be congratulated for singing the less hackneyed aria from "Samson and Delilah," "Amour, Viens aider," and not "My Heart at Thy Sweet Voice," which contraltos and mezzos are singing to death. It used to be "O mio Fernando," from "La Favorita," that every contralto and mezzo sang, until managers refused to hear them when they called for "trial." Now it's the too familiar aria from Saint-Saëns' opera, which is found on every other program where the soloists are contraltos or mezzos.

Anna E. Ziegler, the vocal teacher who presided at one of the round tables, extended a warm-hearted hospitality to many of the visitors. Madame Ziegler is an enthusiast and she is one of the real peacemakers of her profession. She believes that there is room for all educated teachers, and therefore envy, hatred and uncharitableness should not enter into the existence of vocal instructors. The following address by Madame Ziegler at her meeting, received too late for insertion in the report of the first day, is herewith reproduced:

LADIES AND GENTLEMEN.—I feel honored to have been asked to preside at this meeting and I hope we will all join to make it an important one, not important in the sense of a large attendance or in the sense of dignity and form, but important in its essence and its consequences. By glancing over the membership list of the New York State Music Teachers' Association we find that the voice teachers are in the minority. Why is this? Not by any means because there are fewer voice teachers in New York State than instrumental teachers, but because the voice teachers are less interested in communicating their ideas to one another. Those present here prove that that is not their case; now let us hope that we right here, who prove by our presence our strong interest in our profession, will make up the deficiency of numbers by the quality of our work. The essence of our convention, if it is to be influential in the right direction and far reaching in its consequences, must be truth seeking, truth comparing and truth spreading. We must prove by our papers and our round table that it is that—we must if at all possible come to conclusions—adhere to them and spread them so that our convention may be a starting point for a great light thrown on vocal culture. Every particle of

real truth will go forth and at once be recognized not only in this country but on the other side of the Atlantic Ocean. In the city of Berlin, Germany, Professor Mengewein and many others have had meetings of vocal teachers and international conventions—so large that the immense building of the Reichstag has been lent them. Another convention was held in Italy and another in Vienna. We have not been represented at any time because the United States Government does not recognize us. There is no degree attainable for a voice teacher and no diploma—all this speaks for itself. We have thousands of voice teachers; each one teachers in his or her studio—twelve teachers represent twelve methods—no



BABETTA HUSS, CONTRALTO.

one believes that there could be a universally accepted way of teaching and therefore we get nowhere in our standing. Now, friends, let us from out of this convention make a start to sound, find and expound the truth. There is a truth—a fundamental law to be complied with; let us deliberately discuss upon it, and come to some one conclusion which will be worthy to stand all tests and which can be sent abroad as a recognized fact, so that over there they will begin to value us and even will be pleased to see us represented at their next convention.

Amelia Pardon, a very talented pianist who played at the first Thursday afternoon recital, is a first prize pupil

of the Royal Conservatory in Brussels, where she was a pupil of Camille Gurick, successor there of the late August Dupont. Madame Pardon is extremely good looking, and this together with her youth and musical gifts aroused much interest. She was evidently mostly in sympathy with the lyrical compositions on her program. In these she disclosed a lovely tone quality and a charming individuality of style. She played the "Moonlight" sonata of Beethoven; "Une Chanson de jeune fille," by Dupont; the Chopin scherzo in B minor; Weber's "Rondo Brilliant"; Schumann's familiar "Arabesque," and "St. Francis Walking on the Waves," by Liszt.

In the opinion of rational minds, there were too many concerts at the convention. Two afternoon concerts must be considered a superfluity of music, and so it was. In all, there were nine concerts, or recitals, and about thirty lecture-recitals and round tables. If any one has been overlooked in this report, he and she must attribute it to the inability of one human creature to get over the ground in three days. There was enough music and talk dispensed at the convention to last most of those present until the summer vacation ends. May all of the members of the N. Y. S. M. T. A. enjoy their holiday, is the sincere wish of

EMMA L. TRAPPER.

Beecham's Symphony Orchestra.

Beecham's Symphony Orchestra, of London, will come to America next spring under the management of R. E. Johnston. Besides its performances in London, which will include the Caruso concert, at Albert Hall, on September 18 next, it is planning an extensive tour of the English Provinces next fall, and will probably visit the south of France as well. Twenty-four engagements have been completely booked for the month of October, at Cardiff, Exeter, Torquay, Bournemouth, Southampton, Reading, Bedford, Cheltenham, Malvern, Burton-on-Trent, St. Helens, Chester, Nottingham, Bolton, Lancaster, Kendal, Barnesley, Harrogate, Belfast, Dublin, Preston, Hanley, Birmingham and Cambridge. Mr. Beecham's work has been chiefly notable for the introduction of a number of new composers, the most important being Frederick Delius, an Englishman. The Beecham Symphony Orchestra will be first heard in New York at the Metropolitan Opera House on Easter Sunday night, 1910. An orchestra of eighty-five players are to be brought over for a five weeks' spring tour.

The Beecham Symphony Orchestra will be accompanied by two soloists of note—Kathleen Parlow, the Canadian violinist, and Thomas Quinlan, the new Irish tenor. Miss Parlow is to tour the English Provinces this fall with the Beecham Orchestra.

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GIORGIO M. SULLI'S 1908-1909 CLASS.

The cover of this issue of *THE MUSICAL COURIER* is graced with the picture of Maestro Giorgio M. Sulli and his pupils of the season of 1908-09. There are three groups of pupils and their renowned teacher shown in the portrait, these representing the New Haven, Bridgeport and New York City classes of Maestro Sulli.

Giorgio Sulli is a native of Palermo, Italy, where he was born in 1864. When a mere child he displayed marked musical temperament, and it did not take his parents long to decide to equip him with a thorough musical education. Before he reached the age of seven years the youthful musician had achieved his initial success in concert, playing the music of Chopin. Young Sulli won unstinted praise, but his triumphs did not wholly satisfy his lofty ideals, and accordingly, when but fifteen years of age, he entered the Conservatory of Music at Naples with the determination of becoming a thoroughly schooled musician. His teachers were Serrao in composition, Cesi in piano and Alfonso Guercia in singing, of which department Sulli was assistant teacher for three years.

After graduating from the Conservatory of Naples in 1884, Giorgio Sulli entered upon his career as an orchestral conductor and rapidly forged ahead in this line of endeavor, and soon won marked success not only in Italy, but also in France, Spain, Austria and South America. In the meanwhile he continued the teaching of voice, and his school in Milan was one of the very best of its kind.

Maestro Sulli has devoted himself entirely to teaching since 1894. In Florence, where he conducted many important theatrical seasons, having under his direction such artists as Bonci, Pinkert, Cucini, Battistini, and other singers of extended reputation, the vocal studio of Giorgio Sulli was the most frequented next to that of Vannuccini.

Maestro Sulli has had among his pupils many who have won fine reputations on the operatic stage, and among whom might be mentioned Martinez-Patti, G. Russitano, Mario Sammarco (the distinguished baritone of the Manhattan Opera House, New York, and Covent Garden, London), Daria Farini, C. Zawner, Gino Giovannelli, Emma Marselli, Nella Linari, Tarquinia Tarquini, Carmen-Melis, who will be heard at the Manhattan Opera House this coming season, and Sarcoli, who will sing at the Academy of Music in New York.

The dominant feature of Sulli's training is that he gives marked individuality to each of his pupils, and this point is strikingly in evidence when attending concerts and recitals where this maestro's students appear. They sing with freedom and with unusual breath control. In this connection it is interesting to state that many of the Sulli pupils have made advancement in different directions, among whom are Emma Gleason, of New Haven, Conn., who made her debut in the National Theater, of Rome, Italy, in June appearing in Flotow's opera, "Martha"; Miss Dagmar dbye, who is now singing in grand opera; William K. Pitske, now touring Europe with the Country Choir Quartet. Prominent pupils who are singing in concert are Clara Clemens, Leilia Joel Hulse, and Austin MacConnell. Besides this, there are a number of Sulli pupils filling important church positions throughout the country.

The success attending the teaching of Giorgio Sulli may be laid to his persistency and patience in the minute explaining of his art to each pupil, and carefully demon-

strating to each individual his or her vocal defects, thereby correcting the faults as the pupil progresses. This teacher's gift of imparting his own broad knowledge is a characteristic which has served to bring Maestro Sulli into his present broad field of musical endeavor, and as a pedagogue he is in a class by himself. He has studied and thoroughly mastered the physiology of the human voice producing organs, and this knowledge is employed in the correcting of defects on the part of the pupils without causing them any mental worry. Maestro Sulli believes in the old method of correcting the pupils continuously without bringing to their attention the anatomy of the throat. Although while not a singer himself, Maestro Sulli has mastered his own voice in a manner that allows him to illustrate exactly what he desires to obtain from the voices of his pupils, not only from a standpoint of tone production, but also that of refinement, expression, dramatic effects, and style, not to mention the expression of human feelings and emotion; indeed, Sulli is a firm believer in psychologic singing.

This teacher has had the satisfaction of training many pupils who have been obliged, under his careful direction, to overcome the defects wrought by the erroneous methods of other teachers. And this broad knowledge has served to crown him with marked success as a musician.

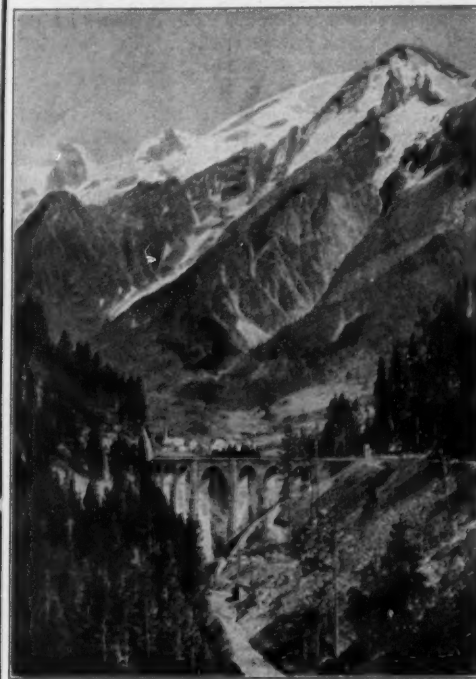
Maestro Sulli has a large following of noted vocalists, who have proved to their own satisfaction the value of the Sulli method of vocal training.

Mrs. Albro Blodgett Going Abroad.

Mrs. Albro Blodgett, the soprano, closed her season with appearances in Ohio. June 24 she sang in a fine performance of Elgar's "Caractacus" in Oberlin at the commencement with the Oberlin Musical Union. June 30 she gave an evening program at the meeting of the Ohio State Music Teachers' convention. Mrs. Blodgett will sail for Europe July 14 on the steamer President Lincoln. She has planned to spend the remainder of the summer in Germany, where she will "coach" with Georg Fergusson and Madame Arthur Nikisch. This talented and highly educated singer has bright prospects ahead for next season. Her voice was never in better condition, and when Mrs. Blodgett returns she will have more to tell about her engagements. The singer who studies as she does is certain to grow in favor with intelligent audiences. Her repertory is big, but it will contain some novelties after she gets back from her summer abroad.

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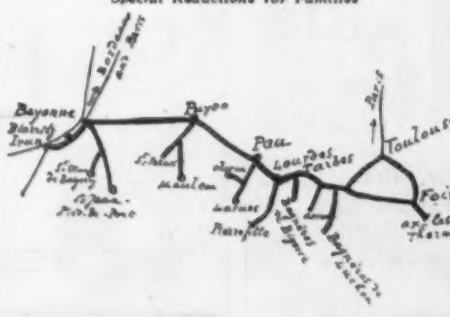
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STOP-OVER PRIVILEGES AT EVERY STATION



MINNEAPOLIS, MINN., July 3, 1909.

This is the tale of "the last straw"—the one which broke the camel's back, you remember—with Max Weil's temper in the role of camel and his nice new summer lid in the part of the straw. The reason that the story is being told here is that Mr. Weil is a musician, one of the well known variety, being principal second violinist of the St. Paul Symphony Orchestra, principal second violinist of the Minneapolis Symphony (en tour) Orchestra, instructor in the Eleanor Miller School, etc., too numerous to mention. Well, it happened that last Sunday night Mr. Weil, in company with a friend whom we will call Jones (because otherwise nearly every item in the correspondence this week would contain his name, and that would be a tiresome repetition, besides giving him altogether too much advertising), it so happened, we repeat, that Mr. Weil and Mr. Jones went to the Crombie Café for dinner. This is a very popular café and it was well filled when they entered, but they found two seats and two places to hang their hats and proceeded to occupy the same, and they thought nothing of the fact that they were hanging their hats in a row with a hundred or two hundred hats all very much alike, in that they were straw, but differing vastly as to color, creed and previous condition of servitude. After concluding a most satisfactory dinner they believed the Lyric Theater would be an admirable place in which to spend the balance of the evening, and reached for their hats, intending to start immediately for the playhouse. Jones took his hat at once, but Weil balked at taking the one hanging on the peg where he had hung his immaculate straw an hour before.

"What's the matter?" queried Jones.

"Matter?" exploded Weil. "Do I look like a man who would be wearing that wreck of a pre-Adamite chapeau around in a civilized community?" and he pointed to a somewhat dilapidated and dirty hat.

"It is to laugh," suggested Jones, suiting the action to the word. "It appears that you have been stung."

"Stung!" ejaculated Weil, as he grabbed the old hat off the hook. "Well, I'll tell you one thing, if I catch the thief that walked out with my new straw I'll show him what stinging is good and proper."

"You've got a good chance of catching him in such a little town as Minneapolis," Jones laughed.

"What'll you bet I don't run him down?" Weil was mad, he was savage, and he did not intend to lose that \$4 hat if he could help it.

"The theater tickets."

"It's a go," snapped Weil. "We've got three-quarters of an hour before the play, so follow your Uncle Dudley."

"Ha! Hawkshaw on the trail," breathed Jones, with sibilant breath, as Weil turned the hat over and began searching the interior with penetrating eye. "Find any relatives of his in there?"

"I find what I am looking after, all right," returned Weil. "Here are his initials, 'W. G.' and, although the lining is pretty black and dirty, I can make out the outlines of the word 'Denver' as the place of manufacture, or at least the place where the hat was sold."

"Then we'll take the next train to Denver," suggested Jones, "and hunt up all the 'W. G.'s in the directory."

"But first we'll take a walk over to the West Hotel," said the amateur sleuth. And without more ado they pointed for that hostelry.

As they walked Weil disclosed his plan. It was evident that the hat had been purchased in Denver. The chances were that only a traveling man would be dining at Crombie's Sunday night, and he would be stopping at some hotel. They would visit all the hotels until they found one with a 'W. G.' from Denver on the register. When they found him he would be their prisoner. As they walked along and the plan unfolded itself Von Doenhoff grew quite enthusiastic. (There, the name is out. Well, let it go, what's the difference, anyway?) At the West Hotel Weil scanned the register for that day and every other day for a week before that, but, in his own lan-

guage, "that hotel had never heard of Denver." So they carried their quest further afield. The Brunswick was next visited, then the Vendome, the Huyser, the Plaza, the Majestic, but, to use Weil's language again, "you would have thought that Denver did not exist," to look at those registers, for not one of them contained a Denver guest, nor had for days previously.

"There's only one more hotel, so might as well give it up," suggested Von Doenhoff.

"What!" said Weil, in amazement. "Any one could see that you are not a detective. Don't you realize that is where our man is to be found? Whoever heard of finding the quarry in any but the last place to look for him? Why, it would be entirely without precedent to find him anywhere else, and you can search Sherlock Holmes, Lecoq, Hawkshaw and Nick Carter for evidence to the contrary. We'll go at once to the Rogers Hotel and find our man."

To the Rogers Hotel they went, and there, sure enough, they found without searching at great length that William Grose, of Denver, was a guest. "Ha!" and "Ah, ha!" they breathed on seeing the name. "Now to catch him."

They explained to the clerk the reason for their agitation and straightway asked him to send a bellboy with them while they visited Room 218, where Mr. Grose was supposed to be—since his key was not in the office. There was a light in 218, but repeated knocking failed to bring a response and Weil suggested that the man was probably inside changing the hat living and initials. The bell hop, however, said he thought Grose had gone to the theater. So, instructing the clerk to tell the guest that two gentlemen would be in to see him on important business immediately after the play, Weil and Von Doenhoff, arm in arm and smiling broadly, went to the Lyric Theater and spent an enjoyable two and a half hours. It was nearing eleven o'clock when they again entered the Rogers Hotel. As they went toward the desk they noticed a tall, lanky individual step to the desk and inquire for mail for 218.

"Sh-h-h," breathed Weil and Von Doenhoff in unison. "Now for the finale of our splendid gumshoe expedition."

Swiftly but softly they stepped forward, Weil on one side, Von Doenhoff on the other. Weil recognized his hat and he was yearning for it, as it was in the cool of the evening and his hatless head (for he had not worn the dilapidated headgear) was growing uncomfortable.

"Say, Mr. Grose," said Weil, tapping the lanky one on the arm, "don't you think you have the wrong hat there?"

"What?" gasped the stranger in some astonishment. "What's that you say?"

"Your name's Grose, isn't it?"

"Yea."

"And that's not your hat that you have on, is it?"

"Well," said Grose, taking the hat off, "come to look at it I believe it may not be mine."

"No," said Weil, taking the hat out of the other's hand. "your initials are not 'M. W.' are they?"

"No, of course not."

"And this hat looks a lot like that prehistoric relic you left in place of it, don't it?"

"Well, I don't know; I'm sure I don't see how it happened," Grose tried to look amazed. "But, where's my hat, then?"

"Probably in the place you got this one," said Weil in a manner not at all polite. "I wouldn't be seen wearing the dirty old thing."

"Well, well, gentlemen, I'm greatly astonished at this, to say the least. I—I—ah—" began Grose.

"Probably you are," interrupted Weil. "Well, you wouldn't have been surprised at all if you hadn't made one mistake, and the moral is that you don't want to leave your initials in your hat too long. They sometimes become sources of annoyance—as to-night, for instance."

And Weil and Von Doenhoff talked over plans for their new detective agency as they walked away from the disgruntled hat-swiper.

A graduation recital was given by Mary Willson, a pupil of Maurice Eisner of the Northwestern Conservatory, at 4:30 this afternoon. Miss Willson was assisted by Luella Bender of the Expression Department in the following program:

Thirty-two Variations Beethoven
The Boy and the Angel Downing
Romance, op. 5 Tchaikovsky
Gavotte d'Albert
Murmuring Breezes Jensen
Etude, op. 10, No. 5 Chopin
The Sign of the Cross Barrett
Rhapsodie Hongroise, No. 12 Liszt

Miss Willson has been a pupil in the Northwestern Conservatory for several years. Last year she obtained a teacher's certificate and this year obtained a diploma of full graduation. She is a very talented young woman and plays both with knowledge and power. Her interpretations are not at all amateurish and all her work shows a finish that comes to one whose mental development has kept pace with technical growth. The recital today was

largely attended, several guests being present from out of town.

During the summer the junior history class at the Northwestern Conservatory, in charge of Mrs. Hawkins, is combining study with pleasure. They make trips to the parks and other nearby points of interest and reaching there have their history lesson. Yesterday they went to Stanley Hall. Next week they will go to Minnehaha Falls and Lake of the Isles. There are fifteen young people in this class and they are enjoying their outing immensely.

Last winter it was noted in this correspondence that, with the thermometer twenty below zero, a recital program found every seat taken. And now, with the thermometer at ninety above zero, the recital which Albert Von Doenhoff gave Tuesday night discovered the music lovers to be just as enthusiastic in hot as in cold weather. Every seat in the recital chamber was taken, but not one of those present regretted the matter of heat on hearing the splendid program. Mr. Von Doenhoff was assisted by William MacPhail in the following:

Sonata, op. 8, F major Grieg
Etude in A flat, op. 25, No. 1 Chopin
Berceuse Chopin
Polonaise in A flat, op. 53 Chopin
Ballade and Polonaise Viennet
Etudes Symphoniques Schumann

Dr. Caryl B. Storrs, musical critic of the Minneapolis Tribune, will leave Wednesday, July 7, for his vacation. Dr. Storrs will visit for a time in various cities of Michigan and will take the Detroit-Duluth trip on one of the big lake steamers as a finish to his outing. He will be back for his editorial duties about the 1st of August.

The street railway company carried 12,178 people to Lake Harriet Park for the concert Sunday night. Besides this number 234 automobiles were counted, and all told there must have been 15,000 people out to attend the band concert. William Warville Nelson, the conductor, is making a big hit with the music lovers of Minneapolis. A. H. Knoll, the soloist at the concerts, has no trouble in getting encore after encore on all his numbers.

A very large audience, for midsummer, filled the Auditorium Wednesday evening to listen to the concert given by Anna Hellstrom-Oscar, Martin Oscar and William MacPhail. That Mr. MacPhail is a general favorite with the public could be seen from the spontaneous applause which greeted his appearance. He played the Viennet's "Ballade and Polonaise," Dvorak's "Humoreske," Dvornik's "Spinnerlied," Sarasate's "Zigeunerweisen," and the Schumann "Traumerei," the last as an encore number. Mr. MacPhail also played at the concert given by Herr and Madame Oscar at the Auditorium in St. Paul Thursday evening.

The chapel at the University was well filled with summer students at a recital given yesterday afternoon under the direction of Carlyle Scott, musical director of the university. Albert Von Doenhoff, pianist, and Clifford Wilkins, baritone, gave the following program:

Staccato Study Rubinstein
Who Is Sylvia Schubert
Danny Deever Dvorak
Etude Chopin
Berceuse Chopin
Polonaise Chopin
Dear Love When in Thine Arms Chadwick
Dream in the Twilight Strauss
The Mad Dog Lehmann
Dance of the Gnomes Liszt
Rakoczy March Liszt

The piano playing of Mr. Von Doenhoff is something like fine art in the total world. He has the mood, the fancy, the pictures, and he weaves them all into his piano work. He was greeted with enthusiastic applause by those so fortunate as to hear him. Mr. Wilkins is a young singer from the Minneapolis School of Music, and he sings very well indeed. With added years and an opportunity to develop his voice more he bids fair to be a splendid singer.

OSCAR HATCH HAWLEY.

Liza Lehmann to Bring Master Albert Hole.

When Liza Lehmann comes to America next fall to direct the presentation of her compositions, she will bring with her Master Albert Hole, one of the most successful interpreters of her "nonsense songs." Master Hole's voice at present is like that of a coloratura soprano. The chief work of Madame Lehmann's to be presented will be her song cycle, "The Persian Garden."

The number of students who received tuition at the London Guildhall School of Music last year was—for the term ending April 4, 1908, 2,505; for the term ending July 18, 2,305, and for the term ending December 19, 2,407.



ST. LOUIS, MO., July 1, 1909.

The Missouri State Music Teachers' Association held its fourteenth annual convention June 22, 23, 24 and 25, at St. Joseph, Mo. The convention opened Tuesday with a concert by the resident members of St. Joseph as follows: Genevieve Berry, Pearl Lowell and Frank Moss, pianists; Benj. Davenport, Miss Plant, Mrs. L. O. Weakley, Donovan Roberts, Joseph Apple, Bertha Keuzel, Richard Moore and Myra B. Vickers, vocalists. The Men's Choral Society, of St. Joseph, under the direction of Philipp Kost, sang as the closing number Bullard's "Sword of Ferrara." The events of the second day included round table talks by P. O. Landon, of Maryville; Hans Feil, of Kansas City, and public school music discussion by Teresa Finn, of St. Louis. A concert by the choruses of the St. Joseph schools closed the meeting. During the afternoon papers on the following subjects were read: "Intellectual Activity and Emotional Expression," by Charles Hall, of Fulton, Mo., and "The Preparation of the Child Mind for the Classics," by Jessie B. Jeffries, of St. Louis. A sacred concert was a feature of this day's program given by Hans Feil, of Kansas City, and the Christ Church Choir. The second evening concert introduced a number of pianists, among whom were: Genevieve Lichtenwalter and Eva Fuller, both of Kansas City; N. Louise Wright, of Fayette, Mo.; V. Mudroch, violinist, of Columbia, Mo., and Ella Schutte, of Kansas City, vocalist. The third day's session opened with a recital given by Jacob K. Shutz, pianist, of Gallatin; Mrs. Alfred Smith, vocalist, of Lexington; Mrs. Jay C. Hathaway, pianist, of Maryville, and Arthur Weitz, violinist, of Kansas City. The members were entertained by the Lotus Club. An evening concert was given by the following: Mrs. Byrd Jourden Cutsinger, of St. Louis; Hedwig Fritsch, of St. Louis; Ellen Barnes, Mildred Langworthy and Mrs. Ernest Baer, of Kansas City, and H. B. Schuler, of Maryville. Miss Barnes played the concerto in G minor by Mendelssohn, very effectively, while Mrs. Cutsinger gave a splendid reading of the A minor concerto by Grieg. Miss Fritsch sang songs by Kroeger, Spiering, Franz, Brahms, Hugo Wolff and Strauss. The fourth and last day's session opened with an essay on "Teacher and Teachers," read by H. E. Schultze, of Kansas City, followed by a short address by W. H. Pommer, of Columbia University, and a paper by Gottlieb Federlein, of Kansas City, when, at the business meeting following, the officers for next year were elected: F. W. Mueller, of Tarkio, president; C. H. Bohn, of Marshall, secretary and treasurer; Teresa Finn, chairman of program committee, and W. W. Pommer, chairman of executive committee. A resolution was passed whereby Charles Galloway, Ernest R. Kroeger and Fannie Hughey, all of St. Louis, were selected to draw the examination rules and questions to be used as a standard for all desiring to become members of this association. This to apply also to all those who are to engage in the profession of teaching in the State of Missouri. This weighty question will be acted upon at the next convention to be held in Columbia in 1910. The closing programs were given by Ernest R. Kroeger, of St. Louis, assisted by Joseph A. Farrell, of Kansas City; and Nathan Sacks, of St. Louis, assisted by Wort S. Morse, of St. Joseph. Mr. Kroeger's numbers included his sonata, in D flat major; prelude and fugue in E minor, op. 5, by Mendelssohn; "Romanze" in F sharp, op. 24, No. 3, by R. Schumann; compositions by Ravel, Sgambati, Rubinstein, Grieg and Liszt, and a Chopin group, consisting of mazurka, nocturne and three etudes. Mr. Far-dell sang three of Mr. Kroeger's songs with good effect.

The annual meeting of the board of directors of the Union Musical Club was held at the home of Mrs. Paul Y. Tupper, on last Thursday, when plans for the coming season were completed. The writer was informed that Lhévinne, the noted Russian pianist, will give his only St. Louis recital some time in February, under the auspices of the club. The day for the regular monthly recitals has been changed to the second Tuesday afternoon in each month. There will be six recitals, the programs of which have not as yet been entirely arranged. One, it is planned, however, will consist of a lecture on songs and

song writers, embracing Schubert, Schumann, Strauss, Wolff, Debussy and others, by Mrs. Charles B. Rohland, with illustrations by Mrs. Epstein, soprano. The annual closing concert of the coming season is being planned by the director, Mrs. Rohland, and such artists as Charles W. Clark and Corinne Rider-Kelsey are being considered. In order that more may take advantage of the opportunities offered by this organization it has been decided to extend the membership list.

The third and closing in a series of vocal recitals by the pupils of Mr. and Mrs. William John Hall was held at Musical Art Hall, June 29, and proved to be one of the most successful recitals of the season. The following pupils gave the program: Misses Heimbuecher, Mitchell, Forshaw, Brown, Meers, Stoeckle, Sale, Gerricks and Erskine, and Mrs. Gregg; Messrs. Rose, Pryor, O'Brien and Starck. Mr. and Mrs. Hall will depart in August for Cape Cod. Mr. and Mrs. Hall will leave for Boston shortly and have planned a yachting trip, returning about the middle of September to St. Louis.

The fifth annual graduating exercises of the Kroeger School of Music brought forward some excellent talent. Two excellent programs were given as follows:

AFTERNOON PROGRAM.

Fantasia Impromptu, op. 66.....	Chopin
Katharine Jeannette Scott.	
Wedding Day, op. 65, No. 6.....	Grieg
Mary Lavin.	
Barcarolle Venitienne.....	Godard
Cleopatra Ratz.	
Torchlight Dance of the Brides of Cashmere.....	Rubinstein
Edna Weigel.	
Tanz Fantasia.....	Pabst
Walter Goff.	
La Fileuse.....	Raff
Marvel Doris Best.	
Valse Brillante, op. 1.....	Kroeger
Mae Rhodes.	
First movement from Sonata Pathétique, op. 13.....	Beethoven
Barbara Haefner.	
Tarantelle, op. 85, No. 2.....	Heller
Bertha Finger.	
Dornroschen.....	Bendel
Maud Davis.	
Valse Poétique.....	Frini
Minnie Louise Vieh.	
Mazurka in G minor.....	Saint-Saëns
Patrick Lavin.	
Kamennoi Oatrow.....	Rubinstein
Jessie L. Hobbs.	
Autumn.....	Chaminade
Mrs. Alvah T. Goodwin.	
Caprice, The Trout.....	Schubert-Heller
Flossie Wickmiller.	

EVENING PROGRAM.

Piano quartet, overture Sakuntala.....	Goldmark
First piano, Edith Andrews and Myrtle Sutter; second piano, Mabel Bibb and Edith Harsh.	
Scherzo in E flat minor, op. 4.....	Brahms
Norma Grover.	
First Mazurka.....	Strelski
Lucile Brown.	
Prelude de Concert.....	Kronke
Lulu Whisnant.	
Dedication.....	Schumann-Liszt
Elmer Raeder.	
Nocturne in G, op. 37, No. 2.....	Chopin
Mary Roehry.	
March in D flat.....	Hollaender
Lezetta W. Buchterkirchen.	
Ballade and Polonaise.....	Vieuxtemps
Samuella Young, accompanied by Bessie Young.	
Dance of the Elves, op. 17.....	Kroeger
Zoie Nesbit.	
Polonaise in B major.....	Paderewski
John Holmes.	
Rigaudon.....	Raff
Edith Andrews.	
Spinning Song.....	Wagner-Liszt
Lillian Hooper.	
Duo for two pianos, fantasia on themes from Meyerbeer's opera, The North Star.....	Kullak-Wehli
Elaine Shelton and Edna Kraemer.	

The graduates taking the teachers' course were the following: Marvel Doris Best, Des Moines; Mary Cobine Bruce, St. Louis; Maud E. Davis, St. Louis; Bertha Auguste Finger, Marissa, Ill.; Walter Wallace Goff, Staunton, Ill.; Mrs. Alvah T. Goodwin, St. Louis; Barbara Haefner, Festus, Mo.; Phala Hawkins, St. Louis; Jessie L. Hobbs, Bonne Terre, Mo.; Mary R. Lavin, St. Louis; Patrick A. Lavin, St. Louis; Cleopatra Elizabeth Ratz, Red Bud, Ill.; Mae Constance Rhodes, Anna, Ill.; Katharine Jeannette Scott, Aberdeen, Wash.; Adelia Smiley, Sparta, Ill.; Minnie Louise Vieh, St. Louis; Edna Katharine Wilhelmina Weigel, St. Louis; Flossie Wickmiller, Kingfisher, Okla., and Woodruff, Rhea, Ark. The collegiate course: Mary Lucile Brown, Vandalia, Ill.; Lezetta W. Buchterkirchen, Staunton, Ill.; Norma Leona Grover, Cuba, Mo.; Mary A. Roehry, Ironton, Mo.; Lulu Whisnant, St. Louis. The artistic or graduate course: Lillian Gertrude Hooper and Zoie Pauline Nesbit, Fayetteville, Ark. Post graduate: Lillian M. Pauline Guy, of Alton, Ill.

The sacred oratorio, "Saul, King of Israel," by Charles Gabriels, was sung for the first time in St. Louis by a

chorus of forty voices and soloists, at the Lee Avenue Presbyterian Church, June 29.

Louise Meyers, who was instructor of violin at the University of Illinois, which position she expects to resume next fall, has returned from a successful concert tour of the Northwest.

Ursula Murdoch, violinist, and Hallie Mansfield, soprano, gave a testimonial concert June 29, at Musical Art Hall, which was well attended. They had the assistance of P. G. Anton, cellist, and May Jackson, pianist.

The annual graduating concert of the St. Louis Conservatory of Music was held at Union Club Hall, Jefferson and Lafayette avenues, June 30, when a class of eight graduated. Mayor Frederick H. Kreismann delivered an address. The program was given by the following St. Louis musicians: Adah Black, soprano; Emmy Anton, contralto; Wilhelmina Lowe, harpist; P. G. Anton, cellist, and Charles Galloway, accompanist.

A large audience attended the graduating exercises of the Courath Conservatory of Music at the Odeon, June 28. E. PRANG STAMM.

NEWS OF MUSICIANS FROM NEAR AND FAR.

Mesdames de Rivera and Zanelli, whose studio is in the Lincoln Square Arcade, eminent ballet teachers, were the instructresses of some of the finest danseuses in this country and abroad. These distinguished teachers of the terpsichorean art are graduates of La Scala, Milan. Both Mesdames Rivera and Zanelli are première danseuses at the Metropolitan Opera House. As these excellent teachers have the faculty of imparting to their scholars that symmetry, grace and strength which is so essential to students of this art, their pupils have no trouble in securing the most exclusive engagements, and managers and impresari are always willing to engage Rivera and Zanelli pupils above all others. In addition to their excellent qualifications as teachers, these clever women enjoy a wide acquaintance among managers and people of distinction in the musical world.

Edward Morris Bowman and his family are at their summer home up in Squirrel Island, Me.

Tuesday of last week piano pupils of Ursuline Academy, in Youngstown, Ohio, gave a successful concert. Space will not admit of a complete review, but some mention must be made of a performance of Beethoven's "Pathetic" sonata (for two pianos) by Messrs. Welch and Slavin. Both of these young men also played solos, the one a number by Beethoven, the other Liszt's first rhapsody. The Misses Croll and Shaw also deserve commendation for their performance of a Mozart concerto. For her solo number Miss Croll played Liszt's twelfth rhapsody. May Vaughn was another excellent pupil. She played Liszt's second rhapsody. The sisters in charge of the academy, assisted by Miss Parant in the musical department, are doing splendid work.

Herbert Wilber Greene and Mrs. Greene are at their farm in Brookfield Center, where their summer school of music is located. Mr. Greene, head of the vocal department, has some excellent voices, and Mrs. Greene, teacher of piano, receives pupils of all ages. The faculty includes other masters. For several years Dr. Gow, head of the music department of Vassar College, has directed the department of theory at the Greene school, or Brookfield School of Music, which is the real name of this excellent institution.

Fannie Kurth-Sieber, the vocal teacher of Brooklyn, is a patron of all the best concerts in her borough as well as Manhattan. Mrs. Sieber is a member of the National Association of Teachers of Singing and one of those who believes that the best results can be accomplished by dignified and conservative methods.

Emma Heckle, the Cincinnati singer and teacher, will spend her vacation of two months with her friends, Mr. and Mrs. Hubert Cillis, at Far Rockaway, L. I.

Steinbruch's Verein, a Winner at the Sangerfest.

Hugo Steinbruch and his family are spending their vacation in Upper Jay, in Essex County, N. Y. Mr. Steinbruch is the musical director of the Deutscher Liederkranz, of Brooklyn, which won the second prize in the third class at the prize singing contest at the recent Sangerfest held in the Madison Square Garden. The victory was celebrated at the Liederkranz clubhouse in Brooklyn Thursday night of last week, when President Parisette, of the Liederkranz, congratulated Mr. Steinbruch for his excellent work in training the singers. A mention of the prize winning was made in THE MUSICAL COURIER of last week.

MUSICAL SEASON IN ASBURY PARK OPENS.

ASBURY PARK, July 4, 1909.

The first Sunday night concert of the summer at the Casino opened to-night with the largest audience that has ever greeted such an occasion, and the artistic manner in which it was carried out reflects great credit upon Manager Walter Rosenberg and his popular assistant, Charles Bryant. Before the summer closes Fred O. Renard, who will do the booking for the Boardwalk Amusement Palace, expects to put on some of the best Sunday night concerts that any resort will be able to boast of.

The feature of last night's concert was the professional debut of Anna Case, a young New Jersey girl who will enter the Metropolitan forces next year. Miss Case is without doubt one of the most promising young sopranos to be found in the United States. Her career is somewhat remarkable and if she continues to improve in her work in the future as she has within the past few months she will soon be looked upon as one of the most sought singers in concert. Her work tonight was worthy of all that has been said in the past, for here (Asbury Park) in the presence of one of the most critical audiences, she was received in a manner that should never be forgotten by the young singer. As encores, she sang the "Cuckoo," "Annie Laurie," and a "Cradle Song." Perhaps her best rendered selection was an aria from "Traviata." This selection gave her the full opportunity to show the real quality of her voice; both the notes of upper and middle register being exceedingly clear and pure. To give Miss Case what would be called a musical criticism would be an injustice owing to the acoustics of the house being unfavorable in many ways. In conclusion it can be said she has a bright future before her as a concert singer, but for grand opera work her voice is rather light, but her work to-night was a gratifying success to both herself and her teacher, Mme. Renard.

Jessamine Burd, another young singer from New Jersey, made a decided impression with such contralto solos as "Lungi dal Caro Bene," "Thy Beaming Eyes" and "In September." She also sang two encores.

The artist to be greeted with the most applause was Karl Klein, the gifted violinist. Mr. Klein needs no introduction to the American music loving public. He is in every way an artist that has few equals and all who heard him to-night were more than pleased with his part of the concert. Besides appearing on the program twice he was forced to play two encores, they being "Souvenir," by Drdla and "Zephyr" by Hubay.

The order of the program follows:

Duets—	
Aller Berge Gipsel	Rubinstein
Lovely Night, from Tales of Hoffman	Offenbach
Anna Case and Jessamine Burd.	
Aria from Carmen	
Anna Case.	Bizet
Violin Solo—	
Ave Maria	Schubert-Wilhelm
Scene de la Czarda	Hubay
Karl Klein.	
Song, Lungi dal Caro Bene	
Jessamine Burd.	Secchi
Songs—	
Cario mio ben	Giordani
My Lovely Celia	Old English
Spring Song	Henschel
Anna Case.	
Violin Solo—	
Intermezzo	B. O. Klein
Iota de San Fermia	Sarasate
Karl Klein.	
Aria from Traviata	
Anna Case.	Verdi
Songs—	
Thy Beaming Eyes	MacDowell
In September	Arranged by A. L.
Jessamine Burd.	
Duet from The Merry Wives of Windsor	
Anna Case and Jessamine Burd.	Nicolai
J. W. LYMAN.	

Notes from Paris.

Among Paris visitors there were recently Mr. and Mrs. Franz Wilzek, of Los Angeles; Mr. and Mrs. Herbert Witherspoon; Mr. and Mrs. Hosea, back from a year and half Italian opera experience in Italy; Bernhard Ulrich and Alexander Lambert, who was seen in the Tuileries Gardens and on the Eiffel Tower.

The wedding of Signor Gatti-Casazza and Madame Alda takes place in Paris prior to their departure for America, as announced by Madame Alda.

The wedding of Signor Scotti and Miss Farrar has been indefinitely postponed and all discussion on the subject now is discarded.

Cecil Fanning's Successful Season.

By his singing of the title role in Elgar's "Caractacus," at the Oberlin Conservatory of Music, June 23 (his second appearance in this work at Oberlin this season), Cecil Fanning and his associate, H. B. Turpin, completed a most successful series of seventy-eight concerts, beginning last September with his singing of the baritone role

in "Aida," at the Maine Festival. His singing of the title role in "Caractacus" was an ovation for this young singer. Professor Andrews, the director on this occasion said Mr. Fanning's singing of the "Lament," solo with chorus accompaniment, was an inspired piece of work. Mr. Fanning left town July 1 to spend seven weeks leading an outdoor life on the Eaton Ranch, Wolf, Wyo. He must return to the East August 25, as on that date he begins the coming season by a joint recital with Olga Samoroff, at the palatial home of Mrs. Frederic Ayer, of Pride's Crossing, the engagement being one of the North Shore summer concerts arranged by Mrs. Hall McAllister. Mr. Fanning and Mr. Turpin then go to Newport and Bar Harbor to fill a number of late summer engagements.

MUSICIANS AND SINGERS ABROAD.

The Misses Sassard are in London. They will give their concert under distinguished patronage at Claridges early in July.

Dalmores is making great success at Convent Garden, after the season he goes to Berlin for special performances.

Campanini is conducting at Convent Garden.

Sammarco and Tetrizzini are great favorites at the opera in London. They recently appeared in the "Barber of Seville" to a packed house.

Janet Spencer is spending a few days in London before going to Paris.

Harriet Foster gave a recital in London week before last.

Nordica, now in London, is being overwhelmed with invitations. Her recent concert was a great financial as well as tremendously artistic success.

Mariska Aldrich is at the Cecil in London. Besides her engagement at the Manhattan next season she will also be heard in concert.

Vernon D'Arnalle, the baritone, is singing at concerts in London.

Katherine Ruth Heyman, the brilliant pianist, is sojourning in London.

June Reed, the violinist, and Tina Lerner, the pianist, are in London.

Arthur Nikisch just finished his London season.

De Pachmann, Kubelik and Kreisler have been concertizing in London.

Romualdo Sapio and Madame De Vere-Sapio are living in London.

Mr. Dippel came over to London from the Continent and has returned to Paris.

Charles Frohman is in London.

Louis Blumenberg is in London.

Kathrin Hilke has returned to Paris.

Granberry Piano School Recital in Newport.

Pupils studying at the Newport, R. I., branch of the Granberry Piano School gave a recital Monday of last week at "Harbor Court," the summer residence of Mrs. John Nicholas Brown. Mr. Granberry, the director of the school, reports a large summer enrollment.

Jascha Bron, a New Violinist.

Through Daniel Mayer, of London, R. E. Johnston has secured Jascha Bron, a new young violinist, of whom great things are promised. Mr. Bron will make his American debut at one of the Sunday night concerts at the Metropolitan Opera House.

Nordica at Ocean Grove Labor Day.

Lillian Nordica's appearance at Ocean Grove has been scheduled for Labor Day. Madame Nordica is still abroad and will not return to America till the latter part of the summer.

At Spa, Belgium, the summer orchestra is conducted by Sylvain Dupuis, of the Monnaie, of Brussels. Felia Litvinne and Frieda Hempel will be among the soloists. Under the management of Mariette Sully, a series of comic operas will be given.

GOOD SUMMER MUSIC IN DENVER.

DENVER, Col., July 1, 1909.

Raffaello Cavallo and his orchestra began a series of symphony concerts June 18, at the beautiful Elitch-Long Gardens. The symphony played was Mozart's in G minor. The remainder of the program was: Aria from "Herodiade" (Massenet), sung by Madeleine Brooks, soprano; barcarolle from "Hoffmann's Tales" (Offenbach); "To a Wild Rose" (arranged for strings), MacDowell; suite for orchestra, op. 49, Saint-Saëns. At the second concert Friday afternoon, June 25, the orchestra played Schumann's D minor symphony; Rubinstein's "Kammenoi Ostrow," "Badinage" (for strings), by Von Blon, and Lacomme's "Spanish" suite. Lucile Roessing Griffey, the soloist, sang an aria from Tchaikowsky's "Jeanne d'Arc." Madeleine Brooks is announced as the soloist for the concert July 2, when the program will open with Goldmark's "Rustic Wedding" symphony suite from "Carmen" (Bizet), Lassen's "Festival" overture, and numbers by Gower and Von Blon complete the offerings for the afternoon. Mr. Cavallo merits much for the manner in which his orchestra plays at this summer course of high class concerts.

Florence J. Taussig's piano pupils, assisted by Marge Louise Webber, gave a successful concert at Knight-Campbell Hall June 3. The players were: Carrie Auslander, Mabel Head, Marie J. Miller, Arloa McCanne, Mrs. A. Hanson and Mrs. F. W. Smith. The music of the evening was from the works of Mendelssohn, Reinecke, Chopin, Rubinstein, Grieg, Schumann, Dubois, Wagner, Liszt, Heymann and Liszt. Mrs. F. W. Smith and Miss Taussig closed the program with a movement from the Grieg piano concerto, Mrs. Smith playing the solo, and Miss Taussig the orchestral part on a second piano. Miss Webber sang songs by Parker, Hahn, Dvorak, Wilson J. Smith and Lola Carrier Worrell.

Flora Smith Hunsicker, a contralto singer of good local reputation, who occupied the best church choir positions in Denver for twenty years, a vocal teacher of ability and standing, gave a very successful pupils' recital at her studio June 12, assisted by Edwin Richards, organist and accompanist.

Dr. and Mrs. James M. Tracy presented a number of their piano pupils in recital Wednesday evening, June 16, at the Baldwin piano warerooms, 1626 California street. The program was opened with Liszt's second rhapsody (eight hands, two pianos), played by Mae Amter, Cora Amter, Lucille Franklin and Merle Arasmith. Mae and Cora Amter closed the program with Liszt's twelfth rhapsody (four hands). Other ensemble numbers of the evening included a trio by Oesten (six hands), played by Ruth Quarnby, Helen Koltz and Esther Bernstein; the Grieg transcription of Mozart's fantasia in C minor for two pianos, played by Blanche Northrop and Mrs. Tracy; a scherzo polka, by Behr (two pianos), played by Grace Breed and Esther Bernstein; the Mendelssohn caprice in B minor (two pianos), played by the Misses Arasmith and Amter; "Valse Brillante," by Schulhoff (two pianos), played by Katherine Brunel and Mrs. S. E. Harvey. The solo numbers were performed by Merle Arasmith, Cora Amter, Lucille Franklin, Katherine Brunel, Agnes Bennett, O. C. Petersen, Ruth Quarnby, Mae Amter, Blanche Northrop, Miss Harvey, Ethel Boot, Grace Greed, and Helen Koltz.

PROGRESS.

Joseph Baernstein-Regneas, the Vocal Teacher.

Joseph Baernstein-Regneas will receive new pupils at his vocal studio Tuesday and Friday from 9.30 to 11.30 a. m., or by special appointment. In addition to teaching the "Singer Method," Mr. Baernstein-Regneas gives his pupils the practical experience and knowledge gained through years of successful singing in concert and oratorio in America and grand opera in Europe. Mr. Baernstein-Regneas says rightfully that such knowledge is as essential for aspiring pupils as the ability to sing well.

Spalding's Pretty Compliment to Atlanta and the Ladies.

When Albert Spalding was in Atlanta last spring he was called upon to respond to a toast, which he did by stating that he had always known the South was called "the garden of America," and now he knew that Atlanta was "the garden in the garden" in which many flowers bloomed—and he drank to "the ladies."

Myron W. Whitney's Summer Engagements.

Myron W. Whitney, Jr., the basso, will sing at Bar Harbor, Me., August 2, and fill other engagements during the remainder of the summer at Manchester, Pomfret, Newport, Northeast Harbor, York Harbor, Elizabethtown, Rye, Southampton, Easthampton and Nantucket. Some of the engagements will be at the summer homes of wealthy New Yorkers and Boston families.

CHICAGO



CHICAGO, Ill., July 3, 1909.

Myrtle Elvyn gave a recital before the Indiana State Music Teachers' Association June 30.

The following interesting joint recital program has been arranged by Gustaf Holmquist and Harold Henry for June 6 at Mandel Hall:

She Never Told Her Love.....	Haydn
O, Ruddier than the Cherry.....	Handel
Mr. Holmquist.	
Sarabande.....	Rameau-MacDowell
Gavotte.....	Mandel-Martucci
Musette.....	Mandel-Martucci
Impromptu, op. 142, No. 4.....	Schubert
Mr. Henry.	
Nur Sternchen Blanker.....	Korling
Langtan.....	Soderman
Jag är ung.....	Hallstrom
Mr. Holmquist.	
In der Nacht.....	Schumann
Nocturne.....	Grieg
Scherzo in B minor.....	Chopin
Mr. Henry.	
Confession.....	Tipton
Tender Ties.....	Delbrock
Danny Deever.....	Damrosch
Mr. Holmquist.	
Rhapsody.....	Dohnanyi
Concert Etude.....	Tausig
Mr. Henry.	

The University of Chicago has issued a very neatly gotten-up program book for this season's series of summer concerts to be given in Mandel Hall. The list of soloists, all of Chicago, include the following: The opening concert, June 20, by the Rommeiss Ladies' Quartet, assisted by Helen Lawrence, pianist; a joint recital, July 6, by Gustaf Holmquist, basso, and Harold Henry, pianist; Marion Green, assisted by Josephine Gerwing, violinist, July 20; the Beethoven Trio, consisting of Jeannette London, pianist; Otto B. Roehrborn, violinist, and Carl Brueckner, cellist, July 27; Harriet Case and Robert Ambrosius, cellist, in a joint recital, August 3; Jessie Lynde Hopkins and Fritz Itte, violinist, August 10; Ruby Campbell, Edward, soprano, and Curtis A. Barry, organist, August 17; Esther Mae Plumb, contralto, and Mrs. George Nelson Holt, organist, August 24. Besides the above regular Tuesday evening series, Glenn Dillard Gunn will give a series of four afternoon lecture recitals on "Significant Musical Personalities," on July 6, 7, 8 and 9, each lecture to be illustrated by a program of piano compositions played by Mr. Gunn.

A former teacher and vocalist of Chicago, Harriet Hibbs-Hust, is now located in Okaloosa, Ia., where she has a large class of pupils and is in charge of the leading church choir. Mrs. Hust may return to Chicago in the fall to resume classes in voice and to enter the concert

field. Mrs. Hust was formerly frequently heard in church and concert work in Chicago.

Mrs. Theodore Worcester, who will spend the summer in Northern Wisconsin and Canada, will open her 1909-10 season in November in a recital in Atlanta, Ga., followed by other Southern dates. In October a private engagement with the Chicago Wood Wind Choir will be filled by this artist, who has just closed one of the most successful seasons in her career.

Allen Spencer and his pupil, Kurt Wanick, assisted by Mrs. Ames, contralto, will be heard in concert in Kimball Hall July 7. The Saint-Saëns variations on a Beethoven theme will be played by Mr. Spencer and Mr. Wanick.

The summer term of the Chicago Musical College opened last week with more students than have been registered at any previous summer session. Many of the teachers who had planned to spend their vacations in Europe have been drafted for the summer school work in order to take care of the unexpected influx of students.

Arnold von der Aue, who for several years was one of the leading tenors with the Savage Opera Company, has been meeting with gratifying success in the South, West, and along the Pacific coast this past season. Of the late spring engagements filled by Mr. von der Aue may be mentioned his recent appearance with the Steindorff Orchestra at the Greek Theatre, Berkeley, Cal., with whom he sang excerpts from Wagner. Last November when the University at Berkeley gave "Samson and Delilah," Mr. von der Aue was the tenor soloist, and his work giving universal satisfaction he was immediately re-engaged for the same work to be given this month when Madame Schumann-Heink will be the Delilah. In July Mr. von der Aue will appear with the International Opera Company in San Francisco, as Turiddu in "Cavalleria Rusticana," and as Faust, the following week, singing the first role in Italian and the second in French.

Theresa Stenger presented Margaret Clark in a recital, at Bruhl Conservatory of Music, Burlington, Iowa, June 21, assisted by Lyman Guest, tenor, and Celestine Miller, pianist. Miss Clark sang a program consisting of an Italian aria, and some French, German and English songs with delicate phrasing and charming interpretation, receiving much applause and beautiful flowers. On this occasion Mrs. Stenger, who is head of the vocal department of the conservatory, of which Martin Josef Bruhl is director, sang "The Lovely Heart," by Tschaiakowsky, with cello obligato, and "Out of My Heart's Sorrow," by Robert Frantz, accompanied in both songs by Mr. Bruhl.

Among the foremost musicians of the South may be mentioned Mrs. John A. Cathey, who occupies a leading position in the musical life of Memphis, Tenn. During the Confederate reunion recently held at Memphis, Mrs. Cathey arranged two programs and sang her own composition, "Tennessee," with a chorus of several hundred voices, calling forth enthusiastic applause from the Confederate veterans and much favorable comment in general. On this same occasion, Mrs. Cathey also sang the "Inflammatus," from Rossini's "Stabat Mater." Possessing a beautiful soprano voice, this charming Southern woman is heard frequently in concert. Besides her concert work, she has a large class in voice, and many compositions published and in manuscript, that are well and favorably known.

Louise St. John Westervelt will leave for a two months' vacation to be spent in travel in Europe, the latter part of July. Miss Westervelt has had a very successful season, she has brought out several talented pupils in voice and has devoted much time to her several choral societies.

William G. Paynter gave a pupils' recital at Kimball Hall June 26, when the following pupils were heard: Gertrude Warkenstein, Henry Monnet, Ira Ross and Milton A. Toskey. Two vocal numbers were sung by Adalene L. Noyes, contralto, and Vera Best gave two recitations.

EVELYN KAESMANN.

Songs of the Sängersfest.

67 WEST END AVENUE,
NEW YORK, July 2, 1909.

To The Musical Courier, New York:

DEAR SIR—I congratulate you upon your editorial in the current issue concerning the last Sängersfest. There is no doubt that the Wilkesbarre "Concordia" offered the best rendition of the Kaiser prize song, and it is most remarkable that Mr. Wohlgenuth, judging the "conception of the director," gave only four points to that society. No wonder it seems, therefore, that this gentleman did not deem it proper to give any one of the directors competing for the Kaiser prize the highest point possible (6).

Certainly, this is not very flattering to the German-American directors, and, in the minds of many, not even just to Mr. Hansen, director of the Concordia, who, according to the general opinion, had the soundest conception of the prize song, and who brought out all its contrapuntal intricacies. In this regard the Kreutzer Quartet Club was the weakest.

All the professional musicians expected a tie between the Junger Männerchor, of Philadelphia, and the Wilkesbarre Concordia; not one dreamed that the Kreutzer Quartet Club would be taken into consideration. This does not mean that the latter society did not sing well, but only that the two others sang better.

True it is that the Concordia did not do full justice to Wohlgenuth's song; but the Kaiser prize song was the main feature, and a song of secondary importance, such as Wohlgenuth's was, should not be allowed to turn the scale.

Why is there less (expressed) dissatisfaction this time? Simply because the Concordias took their defeat in a manly way, which cannot be said of the singers of the Junger Männerchor at Newark. It was a misfortune, of course, that in 1906 a redrawing of lots gave the Junger Männerchor the last number on the program. The singers had to stand about for an hour and a half and came on the stage tired out; and it is not surprising that this condition affected their singing, and especially their ability to hold the pitch. But they should have taken the above fact into consideration and ascribed their defeat to the unfortunate circumstances.

The method of judging seems to me a poor one, and I would suggest that each of the following rubrics be judged by one man, viz., Intonation, Precision, Pronunciation, Conception of the director; in addition to these men there should be three others, also seated separately, but judging "general artistic impression" only. The verdict of the latter would somewhat neutralize or modify the individual opinion of the four others, and, I believe, such an arrangement would prove more satisfactory.

Very truly yours, HANS HUCKEBEIN.

Bispham's Many Achievements.

That David Bispham's title to first place among American baritones is well earned a glance at the varied list of his achievements in a single season will serve to show. It seems incredible that Mr. Bispham should be able to devote his entire season, almost uninterruptedly, as he has, to concert and recital engagements, and still find time for numerous noteworthy undertakings that have added fresh luster to his fame. For the American Music Society, of whose New York Center Mr. Bispham is president, a New York orchestral concert that attracted widespread attention was arranged. Dozens of new works were added to the baritone's already extensive repertory, while songs in English—and the comparatively novel field of recitations to musical settings—received special attention. As one critic has put it, David Bispham's record entitles him to be ranked among the greatest lyric artists of either sex—and any one reviewing his long list of recent achievements would be inclined to agree.

Berthe Marx Goldschmidt has erected a memorial concert hall in Biarritz to mark the many years during which she traveled with Sarasate. The building stands on the grounds of the Villa Navarra, in which the great violinist lived and died.

The Munich Tonkünstler Orchestra will tour next season through France, Spain and Portugal.

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HOTEL NOTTINGHAM,
BOSTON, Mass., July 2, 1909.

A visit to what is just now Boston's pride and glory—namely, her new Opera House, will repay the casual visitor. The massive structure towers most majestically up on Huntington avenue, diagonally across from the New England Conservatory of Music, and begins to assume the look of finish and beauty which properly belong to Boston's new Theater of Song. Various good things are constantly heard from the different artists, just now scattered in many parts of the world, much interest centering around Madame Nordica, who has been reaping so many new honors over in Europe, where several of those who have been engaged by Henry Russell are at present. Madame Nordica has many friends in Boston who will rejoice in her success; she has recently given several concerts with her usual triumph in London at Queen's Hall.

Alice Neilsen, another of the Boston Opera artists, and who is quite a social favorite in London where her almost extraordinary career is closely watched by her English admirers, was the star attraction at the brilliant opening of Sunderland House, the new home of the Duchess of Marlborough. Miss Neilsen also sang at the "At Home" of Mrs. Ronald of Westbourne Terrace and Mrs. Lionel Phillips of Park Lane, London. This young prima donna is adding "Madame Butterfly" to her repertory, being coached by Sir Paola Tosti, and will be seen in this charming role the coming season in Boston. Other attractive features connected with the coming opera is the painting of the scenery which is being supervised by Delfino Menetti, the Regisseur General of the Boston Opera House, and who has had a large and varied experience in the field of grand opera and at one time was the highest paid baritone of the Italian school. Director Russell selected him for his present position from the Imperial Opera House in Odessa, where for several years he held a similar position. Out in Swampscott, a beautiful suburban resort near Boston, in a building especially constructed for the purpose and in a certain portion of the new Opera House scenic artists are hard at work on the scenery, every part of which has to be approved of by Mr. Menetti as to traditions and local color. Mr. Russell has arranged for the production of a number of operas which have never been seen in this city and the building of the scenes for these needs special care and attention, as much of the success of an opera depends on the scenic effects. Mr. Russell has decided to produce "Lakme," the Delibes opera which was revived with such success at the Opera Comique in Paris about ten days ago. Lydia Lipkowska, the Russian coloratura soprano who sang the title role in Paris and who has been engaged by Mr. Russell, will make her American debut in "Lakme" during the opening week here.

Edith Delus, who is said to be making a notable record in the title role in "Aida" at Covent Garden, London,

after attaining equal distinction at Rome and Milan in the roles of Elsa and Violetta, is a Boston girl, and she adds still another to the list of Massachusetts singers who have received due recognition in Europe. The group is interesting: Blanche Hamilton Fox, Alvira Leveroni, Miss Kirmess, Marcella Crafts (who studied here and prepared herself for opera), Geraldine Farrar, Fanny Lott, and others who are on the way to success. So, Boston considered from all standpoints, has been quite prolific in the way of furnishing good voices for opera.

Saturday night, July 3, the nine weeks devoted to the "Pop" concerts will finish, and with a program which is in due consideration of the "Glorious Fourth."

The ninth annual singing festival of the New England Sängerbund opens in Fitchburg, Mass., this evening, when between 2,000 and 3,000 members of the thirty-one German singing societies will participate. The societies which will compete in the contest on Sunday afternoon include ten singing clubs from Boston, the others coming from Pawtucket, Adams, Clinton, Taunton and Manchester, N. H. The beginning of the Festival is marked by a large reception given complimentary to the visitors, and at which Mayor O'Donnell will speak, and the members of the Fitchburg society welcome the visitors. The Sängerbund of Sunday will be followed by an open air concert at night in the Park at which will be heard a chorus of 600 voices accompanied by an orchestra composed of players selected from the Boston Symphony Orchestra, conducted by Gustav Strube.

An admirable plan by which each of four Boston churches obtains a vacation for three successive summers is carried out by the Arlington Street Church, First, Second and South Congregational (known as Edward Everett Hale's church), thus leaving one of this group open every summer, or each one year in four. The organists of these churches are Benjamin Whelply, Arthur Foote, George Burdett and Malcolm Lang, respectively.

Helen True, the young soprano, has been substituting at King's Chapel for Alice Bates Rice recently, this church being not yet closed for the summer. The beautiful organ presented by a member of this historic chapel will be installed during the warm season.

A postcard comes to this office from J. Louis Shenk, one of the hustling Middle West teachers, now sojourning in London with his wife. The few lines bespeak a pleasant time, and say: "We are in London, having a fine time attending the festival at Crystal Palace, and I am busy studying with Dr. Wood." Mr. Shenk was one of Boston's visitors last summer and is an ardent admirer of THE MUSICAL COURIER.

On the opening night of the Boston Opera House, on November 8, a singer who will make his American debut is Baklanoff, whom Director Henry Russell has just engaged, thus making one of the most important acquisitions to the list of artists announced for next season. George Baklanoff, who is the leading baritone at the Imperial Opera House in Moscow, has, it is said, a most pleasing personality, is tall and of commanding presence, and has sung with great success in the leading opera houses on the European continent. Director Russell had to pay a large sum to the Russian Government for the release of this world renowned singer, who will assume the role of Barnaba in "La Gioconda" opening night here.

Katharine Goodson is now at her studio in St. John's Wood, a beautiful suburb of London, where many artists have a colony to themselves. Miss Goodson made an eleven months' trip around the world, first touring Australia,

lia, where she created a genuine sensation, then coming to this country for the third successive season, where her programs from State to State were a series of triumphs. The season in London has had Miss Goodson as one of its chief musical attractions. One most auspicious event was when this remarkable pianist and Fritz Kreisler were associated in a very unusual program for a large and fashionable "at home," playing together the Beethoven "Kreutzer" sonata and the Grieg C minor. Miss Goodson, all of her American friends will be charmed to know, will open her autumn season in London on October 25, with the Symphony Orchestra, under Hans Richter's baton.

Laura Hawkins, a Boston pianist, who has achieved considerable distinction in her own city, is having an ideal sojourn in Europe, not returning until Late November or the first of December. At present Miss Hawkins is visiting in London with Georg Henschel's daughter, Helen, and playing at various private musicales. At the close of the season she will attend a large house party near Wales to play, then repair to Berlin, where she will be the guest of friends of Strauss—the Possarts, for whom and with whom the former wrote his "Enoch Arden." Miss Hawkins will play while there, including on her program Arthur Foote's trio. Thence to Austria she goes to meet Godowsky, who is now at his summer home at Gmünd, and while in Berlin she will meet Busoni. En route to America Paris will be visited, and both D'Indy and Debussy will be coached with. Miss Hawkins will also play while in Paris.

Virginia Listemann, the young soprano, is just now in Seattle, Wash., singing at the great exposition and scoring a triumph, as she is very much of a favorite out West, where she has been heard so often. Before her autumn engagements begin, Miss Listemann will sing in Los Angeles and San Francisco, then leave for Wisconsin.

This office has received a circular announcing the lecture recitals of Henry L. Gideon, organist of the Temple Israel, where Rabbi Charles Fleischer officiates. Mr. Gideon's subjects are felicitously chosen, and he has given Boston some foretaste of what it may expect in the future in the way of lecture recitals of the rare kind. Mr. Gideon has reason to look for many and advantageous bookings for next season. His illustrated talks are as follows: "The French Opera of Today," "Gregorian Chant—a Perfected Art," "The Story of Worship Music" (with illustrations from the Hebrew, Roman Catholic and other liturgies), "The Standard Operas," "The Standard Operas Presented to Children," "The Jew as a Character in Music," "The Music Drama of Richard Wagner." Mr. Gideon will spend the summer in Bayreuth.

Quite a delegation of Boston musicians' within the past four years have located in New York. These names will be well remembered: Homer Norris, organist now in St. George's Church, New York; Graham Nobbs; George Devoll and Edward Isham, the singers, now situated in beautiful studios on Sixty-seventh street; Charles Delmont, the basso; Mary Montgomery Brackett, for several years soprano at the New South Church, Boston, now filling a like position in the metropolis; Carl Sobeski, lyric baritone, and who will locate in New York this coming season; Mr. Ondricek, the violinist, and a leading member of the Boston Symphony Orchestra; Mr. and Mrs. Thomas Tapper, and Lida J. Low, pianist—leaving quite a gap in the ranks of good musicians here.

The rehearsals for the forthcoming musical play to be put on here by Henry Savage are going on with fine success, with Frank Nash as one of the chief helpers. A large chorus, with several members thereof drawn from Boston, is being drilled, and the prospects are that the

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whole thing will comprise one of the musical hits of the coming season.

Director Ralph Flanders, of the New England Conservatory, has been rusticated for ten days at his camp in Maine, where his family is established for the summer.

WYLYA BLANCHE HUDSON.

Agnes Wynkoop-Osborne's Summer Course.

Agnes Wynkoop-Osborne is busy teaching this summer at her studio in the Metropolitan Opera House. Her pupils are chiefly teachers from a distance who each summer avail themselves of the opportunity to brush up in the "Leschetizky method." Mrs. Osborne is a pupil of Leschetizky and has been most successful in implanting this system in various schools of the West. Her work in New York is fast becoming known and needs no greater proof than the large number of excellent pianists trained at her studio.

Enzo Leliva, a Polish tenor, who has been singing in Italy and at Covent Garden, has been engaged for the Boston Opera Company.

Dempsey Opera Company's Success.

Many bright reports have been written about the excellent work of the John C. Dempsey Comic Opera Company, which recently gave light opera performances at Stapleton, Staten Island, Wilmington, Del., and other places. This company of enthusiastic players and singers is made up of John C. Dempsey, the noted basso of New York, and a number of his pupils, and the ensemble, as a whole, is certainly a tribute to the ability of the teacher and artist in question. When Mr. Dempsey starts out to do a thing he never stops until the proper results have been realized, and this phase of his character is well brought out in his opera company, which reflects the painstaking efforts and judgment of John C. Dempsey.

The following press notices tell of Mr. Dempsey's triumphs at Wilmington in "The Mascot" and "The Bohemian Girl":

"The Mascot," the famous opera by Edmond Audran, was presented by John C. Dempsey and his opera company of thirty-two artists at the Avenue Theater last night. The theater was comfortably filled despite the heavy rain storm. When the curtain rose on the picturesque setting depicting with an artistic touch a beautiful scene in the province of Pombino, Italy, a sigh of satisfaction

ran over the entire house, and to the swinging rhythm of the opening chorus, the audience settled itself to enjoy the good fare which Mr. Dempsey had provided. Much could be said in consideration of the well-trained voices of the chorus, while their dancing and merry making reminded one strongly of a scene in some fairyland. Mr. Dempsey appears as Pippo. It is the most important singing role of the opera, and as anticipated Mr. Dempsey made a pronounced hit. His powerful voice is a prime factor in his impersonation, and one can hear every word he says or sings. His sense of humor is keen and insistent.—Evening Journal, June 18, 1909.

"The Bohemian Girl," Balfe's opera, that catches so indefinably the fantastic and wild poetic spirit of gipsy life, the freedom of constant life in plain and in forest, where the music of nature is forever heard in the lullaby of the summer breezes and the rustling woods, or in the mightier tones when the branches sway and the trees crash down, was presented last night at the Avenue Theater by the John C. Dempsey Opera Company. Admirably played by the company and the orchestra, it renewed its intoxicating strains, its whole elusive tone was conveyed and the result should be crowded houses at all remaining performances. John C. Dempsey, thoroughly recovered, apparently, from his attack of malarial fever, was in splendid voice. He sang the role of Count Arnheim, and his song, "The Heart Bowed Down," simply brought down the house. W. G. Shelly gave a capital performance of the light hearted, good natured Devilshoff, his voice, too, being in excellent condition.—Wilmington, Del., June 25, 1909.

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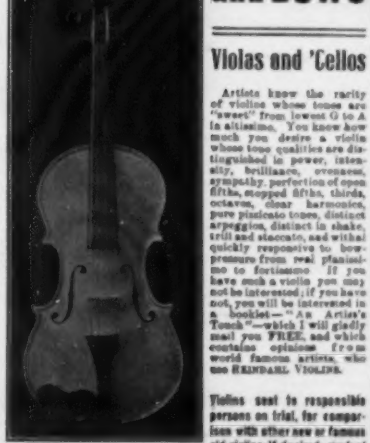
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